

"THE HILLDALE NEWS"

(with additional articles)

Reprint of no.s 1 to 12 1960 - 63

LE DISQUE PATHÉ SUPPRIME L'AIGUILLE

La supériorité des Disques Pathé fonctionnant SANS AIGUILLE est écrasante. Ils laissent loin derrière eux tous les autres systèmes.

A TOUT ET PARTOUT

8 JOURS

à l'ESSAI

Trouble de comparer avec les autres systèmes

Le Théâtre chez Soi

NOUVEAUTÉ SENSATIONNELLE:
Chants accompagnés
par l'orchestre complet.

INVENTION NOUVELLE
Diaphragme à Membrane de
mica indestructible et
pointe de sabbir extra

L'emploi du SAPHIR INUSABLE seul peut donner l'absolue vérité de la voix humaine. — Quand on a entendu les Disques Pathé il n'est plus possible d'en acheter d'autres.

DERNIÈRE INVENTION !

Les disques et les diaphragmes à aiguilles sont vaincus !
Tous les systèmes de reproduction de disques Pathé et
chaque fait remplacez les anciens disques Pathé et
désagréable, agaçant et démodé par le diaphragme à sabbir,
inusable, toujours prêt à fonctionner et qui donne des
résultats tenant positivement du prodige !

Adaptation instantanée et sans frais.
Nous nous mettons à la disposition de tous les
possesseurs de machines parlantes à disques pour
perfectionner leur instrument et le mettre au
niveau de la science actuelle.

Révolution radicale dans l'art de la
reproduction de la musique et du chant.



LE DISQUE "PATHÉ" SUPPRIME L'AIGUILLE

et l'usure qu'elle produit.

La supériorité des Disques Pathé fonctionnant sans aiguille est écrasante. Ils laissent loin derrière eux tous les autres systèmes. L'emploi du Saphir inusable seul peut donner l'absolue vérité de la voix humaine. Quand on a entendu les Disques Pathé il n'est plus possible d'en acheter d'autres.

**A TOUTS ET PARTOUT
8 JOURS
à l'ESSAI**

Facilité de comparer avec les autres systèmes.

**Le Théâtre chez Soi
NOUVEAUTÉ SENSATIONNELLE :
Chants accompagnés
par l'Orchestre.**

INVENTION NOUVELLE
Diaphragme à Membrane de
mica indestructible et
pointe de saphir extra-fin.

J. GIRARD & Co
Soleils Concessionnaires pour la France à Paris

**COMPAREZ
"JUGEZ"**

DERNIÈRE INVENTION !

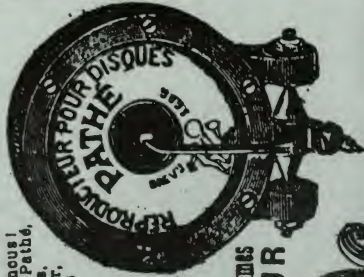
Les disques et les diaphragmes à aiguilles sont vaincus !
Tout le monde exige maintenant les merveilleux disques Pathé,
et chacun s'est remplacé son diaphragme à aiguille par
un diaphragme à saphir. Le résultat est évident : le saphir,
désagréable, agaçant et démodé par le diaphragme à aiguille,
inusable, toujours précis et sûr, donne des
résultats tenant positivement du prodige !

Adaptation instantanée et sans frais.

Nous nous mettons à la disposition de tous les
possesseurs de machines parlantes Pathé pour leur
pour perfectionner leur matériel et leur donner le
niveau de la science actuelle.

Reproduction radicale dans l'art de la
reproduction de la musique
et du chant.

**20 Centimes
PAR JOUR**



Les grands Disques
PATHÉ donnent les
plus longues auditions
(jusqu'à 4 heures).



30 Mois de Crédit !

30 Mois de Crédit !
Chants Accompagnés par l'Orchestre
6 FRANCHES PAR MOIS

MOINS CHER QU'AU COMPTANT

J. GIRARD & Co

Successesseurs de E. GIRARD & A. BOITTE

46, Rue de l'Échiquier, à PARIS (X. Arr.).

To the Memory of BOB WORMALD

The Reprint Volume of HILLANDALE NEWS 1 to 12, (October, 1960 - April, 1963)

Continued enquiries from newer Members of our Society has led to this reprinting of the earlier issues of our magazine.

It would certainly have brought joy and gratitude to the heart of my predecessor, the late Bob Wormald, if he had realised that the little four-page magazine which he handed to Members at the October, 1960 meeting of the Society would lead to a regular bi-monthly publication which is now sent to Members literally all over the world.

These good friends are Members because they have heard of us, mostly, because of the HILLANDALE NEWS. So, our Society has increased from a small number meeting on the second Tuesday of every month to a large family of enthusiasts all over the world.

We thank you Bob. This reprint is dedicated to your memory. It contains the material from the magazine which you printed, plus an article of your own on Rudy Wiedoeft which appears for the first time and a few extra items.

We also include some illustrations which your early issues did not have.

E. Bayly

Secretary & Editor

February, 1967

The City of London

Phonograph and Gramophone Society

THE HILLANDALE NEWS

" CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY"

OCTOBER, 1960

Dear Members,

Here for the first time in the 41 years existence of our Society, is a magazine devoted entirely for the benefit of its members.

It has been my intention for many months to commence such a magazine where-in can be found articles of interest about cylinders and discs. These articles, I am hoping will be written by you, the members. Items of interest, small adverts of disposal, wants, or swaps, will be printed.

"The Hillandale News" will continue to be published if you all help, so please send me anything that you consider of interest and I will do the rest.

Yours Sincerely,
BOB WORMALD,
Editor.

CLUB de VINGT ORCHESTRA

by: Robin Ellis.

It is general belief that the Edison recordings of this band featured Bert AMBROSE, as the Director and Leader, but I am very doubtful about this because the dates do not tie up.

AMBROSE did lead a band at the Club de Vingt, from 1917 until 1920 he then returned to England, and although he went back to America in 1922, it was to the Clover Gardens and not the Club de Vingt. He again returned to England at the end of 1922 to commence his five year engagement at the Embassy Club.

These records were made between October 1921 and the August of 1922 (or thereabouts), and Ambrose was in London then.

Title	Blue Amerol.	Disc.
"Baby in love"	4354.	50828
"It must be someone like you"	4372.	50803.
"Not long ago"	4373.	50835.
"When the sun goes down"	4377.	50835.
"Mandy and me"	4378.	50847.
"Tenderly"	4398.	50847.
"I know why your mother"	4415.	50828.
"Three o'clock in the morning"	4426.	50850.
"Rosie cheeks"	4442.	50850.

	Blue Amerol.	Disc.
"How many times"	4448.	50867.
"When Buddha smiles"	4450.	50875.
"Have you forgotten?"	4453.	50867.
"April showers"	4455.	50875.
"Leave me to smile"	4472.	
"Love's ship medley"	4490.	50803.
"Jimmy"	4516.	
"Last Waltz"		50828.

"GERRY ANNAND" reports

For our meeting on the 13th September, 1960, we all had an all too rare acoustic recital of Blue Amerol Cylinders. This was presented by Mr. Jack STRIPP, who was for many years associated with the Thos. A. Edison Company in London.

For that reason we come to expect improved reproduction on what one can usually obtain with acoustic equipment.

Suffice to add that the volume comfortably filled a room some 35' x 20' without any loss of tone.

He opened the recital with B. A. ROLFE's PALAIS DANCE BAND playing "My heart belongs to you" and immediately contrasted with the duet from AUBER's "Fra Diavolo: Quell non dal fiero aspetto" sung by MARIE AVEZZI (Sop) and FRANCESCO DADDI (Tenor).

The Edison repertoire is rich in solo instrumental numbers and among examples played were "My summer girl medly" by Fred VAN EPPS, the famous banjoist, a bell solo played by Charles DAAB, "Always Gallant", and a splendid recording of "Saxema" by the master of the saxophone Rudy WIEDOEFT.

Humour from both sides of the Atlantic was evidenced with the famous American Vaudeville Star, Murray K. HILL in "A String of Laughs" and our own Bobby NAISH (better known as Harry BLUFF) in "A few snappy stories".

The recital concluded with a selection of Strauss Operetta, which included snatches of "Die Fledermaus" and "Gipsy Baron". This played with authority by Johann STRAUSS and his Orchestra, a Viennese combination that disbanded in 1916.

- * -

MARGARETE MATZENAUER, the famous mezzo soprano and an Edison recording star, recently celebrated her 79th birthday in New York by attending a meeting of the New York Gramophone Society. Many of her recordings were played during the evening.

- * -

OBITUARY: Lawrence TIBBET, the well known American baritone died in New York on the 15th July. He was 63. He first sang at the Metropolitan, New York, in 1923. He sang Scarpia at Covent Garden in 1937, with Gina CIGNA as 'Tosca' and Giovanni MARTINELLI as 'Cavarodsi'. His last role on the stage was in 1956 when he replaced PINZA in "Fanny" then running on Broadway.

- 3 -

EARLY ORGAN RECORDINGS

by J. N. Carreck

It is often suggested that it was not possible to record organ music until the coming of the Bell Telephone Laboratories' electrical process in 1924-25. Certainly the following ten years saw a spate of organ records which very quickly became excellent quality as the new recording techniques became more fully understood. Clearly the old acoustic methods with their restricted frequency range were much less suited to giving a satisfactory rendering of the rich and vibrant tones of the "King of Instruments".

The pioneers of sound recording were nothing if not enterprising, however, as students of audio history are well aware, and some instances of their endeavours in the field of organ recording may be cited..

After the invention of Edison's improved phonograph in 1888, a machine was sent in that year to Edison's agent in England; Colonel George GOURAUD, of "Little Menlo", Beulah Hill, Upper Norwood, London, who wasted no time in commencing an ambitious recording programme, at first with members of his own family as soloists and later with many of the most eminent public figures of the day, including Queen Victoria. A contemporary photograph shows a male singer accompanied by a pianist, violinist and remarkably an organist, although it is noticeable that the long slender recording horn leading to the phonograph placed on a gallery above the artists' heads is badly situated for receiving the organ music, unless a closer position would have rendered the pianoforte and violin inaudible beneath the organ tones. It is doubtful whether such a record has survived amongst those left to posterity by Gouraud. Doubtless the scene is carefully posed, but there is no reason to assume that attempts were not made to record in this manner.

At the Handel Festival in 1888, held in the Crystal Palace at Sydenham, more certain results were obtained, using an Edison machine powered by Daniell cells, in the press gallery of the great concert room. We are told that "the most superb results were achieved A gigantic horn gathered up the majestic harmonies of the composer, in several vocal and instrumental settings."

(Continued page 8)

- * -

Ralph Moss of Luton writes

"I recently repaired a model CB phonograph for an acquaintance, with the phonograph were three wax cylinders, two of which were home recordings, one being from America to England in 1896 (postmark on plainbox). The third had no number or name on it and although the recording was introduced, no maker was mentioned. The playing speed was very slow - about 50 rpm.

On trying to buy the record, the owner said he could not sell because the record was made by his grandfather, on board ship. The Artiste ? - Russell Hunting - as Casey the Auctioneer !.

- 4 -

Extract from Readers Digest September, 1960.

The great Edison industries in New Jersey were practically destroyed by fire in December, 1914. In one night Thomas Edison lost two million dollars worth of equipment and the record of much of his life's work went up in flames. Edison's son Charles rushed about trying to find his father. Finally he came upon him, standing near the fire, his face ruddy in the glow, his white hair blown by the winter winds. "My heart ached for him", Charles Edison told me, "He was no longer young and every thing was being destroyed". He spotted me, "Where's your Mother?" he shouted, "Find her, bring her here, she'll never see anything like this again as long as she lives".

The next morning, walking about the charred embers of so many of his hopes and dreams, the 67 year old Edison said, "There is great value in disaster, all our mistakes are burned up. Thank God we can start anew!".

Norman Vincent Peale.

- * -

THE ALL STAR TRIO
by Robin Ellis

This trio was formed in 1919 and consisted of William Wadsworth (leader & Sax), Victor Arden (piano), and George Hamilton Green (Xylophone). In 1923 other players were added and said to include Tom Brown (Trombone) and Earl Oliver (Cornet). They then called themselves "The All Star Trio and their Orch". They recorded for several companies including Edison, HMV (Victor) and Vocalion.

All Star Trio 1919 - 20	Blue Amerol.	Disc.
"Arabian nights"	3667	50527
"Cleo"	3902	50600
"Hindustan"	3645	50477
"In Siam"	3940	50619
"Just Blue"	3624	50496
"Just like the rose"	4009	50643
"Lucille"	3952	50628
"Sand dunes"	3696	50521
"Sensation Jazz"	3713	50541
"Shimmee town"	3871	50590
"Some day down in Caroline"	4022	50648
"St. Louis Blues"	3741	50523
"Westernland"	3889	50593
"When my baby smiles at me"	3993	50645

EPISODES FROM THE LIFE OF THOMAS A. EDISON

Retold by TED LEWIS.

No. 1.

"Grand Trunk Herald"

Young Edison started out at the age of twelve as a newsboy and candy butcher on the Grand Trunk Railroad and worked a train running between Port Huron and Detroit via Mount Clemens and New Baltimore. The train left Port Huron, Edison's home town at 7 a. m., reaching Detroit Junction at 10 a. m. The return trip left Detroit about 6.30 p. m. arriving at Port Huron about 9.30 p. m. After working this train for two years, war broke out between the North and South over the abolition of the slave trade. This was in 1861 and young Edison found an enormously increased demand for newspapers. He could never get enough. This fact gave him the idea of publishing a paper of his own.

Realizing that he could never hope to compete with the great Detroit 'dailies' for war news, young Edison decided to print a local paper linking the small towns along the railroad track. Having some eight hours to spare each day between the up and down journeys, he raked through the Detroit saleyards for a small printing machine. Having secured a small portable press, he installed it in the baggage car of the train and started to print all the local news. He was Editor, Printer and Publisher - in fact he did the lot himself.

The "Weekly Herald's" great day was when a certain Mr. Stevenson, a British engineer, bought a copy whilst travelling on the train. He was so impressed that he ordered a special printing of one thousand copies for England. This order just about taxed the youthful Edison's printing plant to capacity as the average weekly sale was about eight hundred copies. However he got out the special edition and when they were distributed in this country they created quite a sensation. Even that great London paper "The Times" gave the "Weekly Herald" a write up and quoted from its columns.

Thus was born the first and only newspaper to be printed and published on a train. Today a century later but one copy survives. It is in perfect condition and is kept at Edison's home "Glenmont", West Orange, New Jersey. This copy is dated February 3rd, 1862, just a few days before Edison's fifteenth birthday.

THE GOLDEN GATE ORCHESTRA

by

Robert WORMALD and Roy SMITH.

The Golden Gate Orchestra, or to give them their proper name: The California Ramblers, were formed late in 1920 by Ed. KIRKBY. They played in various hotels, clubs and stage shows in and around New York. In 1922 they opened up a place of their own and called it the California Ramblers Inn, staying there until 1926 when they then moved to the Club Deauville, Miami, Florida. In 1927 Ed Kirkby ceased control of the band and took a new group to the Hotel McAlpin: this band were known as the "McAlpineers."

The California Ramblers first started making records in 1921, these were for Columbia, later they recorded for other labels but always under a pseudonym, both with

THE GOLDEN GATE ORCHESTRA (Contd.)

the full band and also with small groups picked from the main band. Some of the names that were used were: Golden Gate Orchestra (Edison and Imperial), Ed. Kirkby Orchestra (Parlophone) Ted Wallace and his band (Parlophone), Ed Lloyd and his Orchestra (various cheap labels), Varsity Eight (Dominion), Seven Hot Air Men, (Columbia), Five Birmingham Babies (Various makes).

The personnel changed from time to time and in 1925 only a few of the original members remained. Here then is the line up at the time of their first recordings for Edison in January, 1925.

Ed KIRKBY (leader), Arthur HAND (violin), Frank CUSH (trumpet), Bill MOORE (trumpet), Tom DORSEY (trombone), Arnold BRILLHART, (saxes), Fred CUSACK (sax), Jim DORSEY (sax), Adrian ROLLINI, (bass sax), Stan KING (drums), Tom FELINE (banjo), Irving BRODSKI (piano).

	DISC	CYLINDER
"Keep smiling at trouble"	51491	-
"Oh, Mabel"	51491	-
<u>April, 1925</u> Red NICHOLS (trumpet) replaces Bill MOORE.		
"On the Oregon trail"	51538	-
"Charleston"	51542	-
"Everything is Hotsy Totsy (DALHART v.)	51551	-
"Flapper wife" (HALL vocal)	51551	-
"Cheating on me" (DALHART v.)	51562	-
"When the moon shines" (HART v.)	51562	-
"Collegiate"	51580	5029
"Look who's here"	51591	-

July, 1925 Kirby (leader), Cush (trumpet), Roy JOHNSTONE (trumpet), Dorsey (trombone), Brillhart (sax), Cusick (sax), Bobby DAVIS (sax), Rollini (sax), Hand, Feline, Brodski, King, (rhythm), A. Hall (vocal).

"Oh say, can I see you tonight"	51590	-
"Manhattan"	51590	-

September, 1925 Speight WILLCOX (trombone) replaces T. Dorsey.

"Sweet man"	51622	-
"Brown eyes why are you blue"	51622	5069
"Freshie"	-	5084

November, 1925 George TROUPE (trombone), replaces Willcox and Bunny DROWN, replaces Cusick. HALL and RUSIN, (vocals).

"Clap hands, here comes Charlie" (A. H. vocal)	51661	5095
"Five foot two, eyes of blue" (J. R. vocal)	51661	-

THE GOLDEN GATE ORCHESTRA (Contd.)

April, 1926. Kirby, Cush, Johnstone (trumpets), Abe LINCOLN (trombone), Drown, Davis, Rollini (saxes), Feline (bjo) Rusin (pno) Herb WEIL (drums), Hand (vln), Arthur Fields and Johnny Ryan (vcIs).

"What a man" (A. F. vocal)	51737	-
"Shake"	51737	-
"Could I, I certainly could" (J. R. v.)	51746	-
"Static Strut"	51746	-
"After I say I'm sorry"	-	5152
"When the red, red Robin"	51799	5208
"Looking at the world"	51814	5224

(Contd. on Page 9.)

EARLY ORGAN RECORDINGS

by

J. N. Carreck.

An early commercial organ record is a soft brown wax Pathe cylinder in the writer's possession. It was recorded at 112 r.p.m., probably about 1900 but is still in perfect condition. It announces as "Nazareth", sung for the Pathe Company, London, by Mr. Montague Borwell of the Queen's Hall Symphony and Promenade Concerts". A period touch is given by letter 'r' being rolled frequently by the singer to increase clarity of diction. The vocal recording is good and the accompanying organ obligato is remarkably satisfying showing how sensitive the Pathe recording equivalent was even at this early date. That early organ recording was not confined to cylinders is shown by an interesting 10" one sided green label disc by the International Zonophone Company also in the writer's collection. It is labelled "The lost chord", sung by Messrs. Peter DAWSON and Ernest PIKE (with Bells and Organ), Chorus by Messrs Ben IVOR, Stanley KIRKBY, Miss SHRIMPTON and Miss Amy AUGARDE; at the organ Mr. KINKEE, at the piano Madame ADAMI, London. The catalogue number is X-44073 and the writer would be grateful for information as to the date of issue of this record.

Finally, inspection of "The New Phonogram" of 1909, a periodical issued to the Edison record-buying public by the National Phonograph Company, indicates that a number of items with organ accompaniment were available in the black Amerol series. These include No. 91, "In Heavenly Love Abiding", No. 124 "Jerusalem", and No. 165 "Thy Hallowed Presence", all sung by the Edison Mixed Quartette. Standard record No. 10180 "Abide with me", played by Albert Benzler, is stated to be "an organ solo" and the first one to be made for the Edison Phonograph since the introduction of the Gold Moulded Record. This implies that at least one organ record was issued in the Edison soft wax series. It was added: "It is put out in response to a widespread demand for an organ record". The Edison Mixed Quartette also made No. 10182 "Guide me O, thou Great Jehovah" with organ accompaniment, in the Standard series and No's: 188 "Holy, Holy, Lord God Almighty", 208 "I will Sing of my Redeemer" and 298 "He Leadeth me", all sung with organ and issued in the black Amberol series.

Many further instances are likely to be found and the writer is at all times glad to receive any such information.

EPISODES FROM THE LIFE OF THOMAS A. EDISON

Retold by TED LEWIS

No. 2.

"The lightning slinger"

In addition to the printing press which young Edison kept in the baggage car were a stock of chemicals and test tubes with which he carried out experiments whilst the train was in motion so as not to waste any time. When travelling at speed over a bad stretch of the track the baggage car gave a sudden lurch and a stick of phosphorus fell to the floor and burst into flames. The car was immediately ablaze, Edison tried to beat out the flames but they were spreading rapidly when the conductor Alec Stevenson arrived with water and extinguished the blaze. He was in a towering rage and boxed the lad's ears and as the train pulled into Mount Clemens station he dumped the printing press, chemicals, and Edison, on to the platform and refused to have him in his baggage car any more.

Edison got the press to his mother's home at Port Huron and carried on there, but the "Weekly Herald" petered out after a short time. There was nothing for it but to carry on working the trains as newsboy and candy butcher. It was a serious blow for a lad of fifteen and he sure must have felt that the bottom had dropped out of his existence. He was talking one morning to J. U. MACKENZIE, the station agent and telegraph operator. Mackenzie was a married man and had a small son of two and a half years who played around the station at Mount Clemens. A box car with a heavy freight for Jackson State Prison was being shunted up to join the train when the child wandered on to the track right in the path of the oncoming box-car. With a flying leap Edison grabbed the boy, the car hit Edison and knocked him on to a heap of ballast at the trackside. He had saved the child's life and Mackenzie was so affected that he could not speak.

The next day he said to Edison: "I have no money with which to reward you for what you have done, but I want to do something for you. If you like I'll teach you all I know about telegraphy and then get you a job as an operator on the Railroad." Edison had always wanted to be a 'Lightning Slinger' and he stood thinking it over and then said "O.K. Mack". That decision, taken right there on Mount Clemens platform was to give the world its greatest inventor.

*

THE GOLDEN GATE ORCHESTRA (Contd.)

by Robert WORMALD and Roy SMITH.

APRIL, 1926. Frank CUSH, (trumpet); Roy JOHNSON, (trumpet); Abe LINCOLN (trom); Bunny DROWN, (sax); Bobby DAVIS (sax); Adrian ROLLINI (sax); Tom FELINE (banjo); Jack RUSIN (piano); Herb WEIL (dms).

	Disc.	Cylinder.
"Hard to get Gertie"	51762	
"Tell me Daisy"	51762	
"I wonder what become of Joe"	51768	
"Me too"	51820	5329
"Adorable"	51822	
"How many times"	51822	
"Would ya"	51824	
"You need someone to love"	51824	

THE GOLDEN GATE ORCHESTRA (Contd.)

JULY, 1926. Chelsea QUEALY, (trumpet); Roy JOHNSON, (trumpet); Abe LINCOLN (trom); Sam RUBY (sax); Bobby DAVIS, (sax); Adrian ROLLINI (sax); Tom FELINE, (banjo); Jack RUSIN, (piano); Herb WEIL (dms).

"Lay me down to sleep"	51851
"Pretty Cinderella"	51860
"All alone Monday"	51862
"Sweet thing"	51862

MARCH, 1927. Sylvester AHOULA (trumpet); Ivan JOHNSTONE, (trom); replace Roy Johnston and Abe Lincoln.

"Lonely eyes" (vocal Arthur Fields)	51960	
"Look at the world and smile"	51970	
"Crazy words, crazy tune"		
vocal duet by Bobby Davis and Kirkby	51975	5325
"Hallelujah" vcl by Arthur Fields	52014	5360
"Yes she do, no she don't"	52014	

JULY, 1927. QUEALY, Bill KEYES, (trumpets); Chuck CAMPBELL (trom); RUBY, DAVIS, Bob FALLON (saxes); FELINE, (banjo); - ALLEN (tuba); Ted BLACK, (piano); Jimmy WILSON, (drums).

"There's a trick in picking a chicken"	52043	5410
"Beedle un bo" (vocal Johnny Ryan)	52043	
"When Erastus plays"	52075	
"Miss Annabelle Lee"	52075	
"Dawning"	52101	5420

*

(Contd. on Page 14)

THUMB NAIL SKETCHES OF EDISON RECORDS by TYN PHOIL

No. 1

'Serenade' (A. Emil Titl)

Florentine Instrumental Trio Blue Amerol 1527

Of the works of Emil Titl, an Austrian whose name is still widely known, this serenade has stood the test of time and is here arranged for cello, flute and harp and forms a graceful addition to chamber music of the lighter kind. The music is mainly carried by the 'cello and the soulful tone quality of this instrument makes it particularly suitable. The cadenzas, and ornamental passages of the flute are given just sufficient prominence without becoming impertinent and each chord of the harp is heard with an exactness and yet delicacy which comes only from expert playing.

THUMB NAIL SKETCHES OF EDISON RECORDS (Contd.)

No. 2

'Row, Row, Row'

Arthur COLLINS and Byron G. HARLAN Blue Amerol 1529.

Music by Jimmie V. Monaco. Words by William Jerome.

Published in 1912 by Harry Von Tilzer Music Publishing Company.

With its spate of Ragtime, 1912 was a vintage year for Ziegfield's Famous Follies, and full advantage was taken of the material available, especially as he had few rivals in show business of his particular pattern. "Row, row, row", was one of the song hits presented and helped the career of Jimmie Monaco who had previously gone to town with "I'll sit right on the moon". COLLINS & HARLAN need little eulogy from me, but in this record, as in all their recordings, they manage to put it over in such a way that one hardly misses the footlights and the scenery.

*

THE MAPLESON COLLECTION

by

DAVID ROBERTSON

Lionel MAPLESON, (1865 - 1937), an Englishman by birth, was the Librarian of the Metropolitan Opera for nearly fifty years. In 1900, Edison presented him with some cylinder recording equipment and during the years 1901 - 1903 Mapleson recorded many items from the stage of the Metropolitan. They were recorded on two min. wax cylinders, firstly through a gigantic horn which protruded from the prompters box in which Mapleson sat with his small recording machine and afterwards from the cat walk, forty feet above the stage.

The complete collection is now owned by Mapleson's son who succeeded his father as Librarian at the Met., and who arranged with W.H. SELTSAM, chief of the 'International Record Collectors' Club' (I. R. C. C.) who had many of these cylinders put on to discs (78). More recently some of these discs have been issued on an L. P. (331/3) by I. R. C. C.

Many famous names will be found in the collection, among them are: Jean de Reske, Eduard de Reske, Lillian Noridca, Nellie Melba, Emma Calve, Johanna Gadske, Emma Eames, Marcella Sembrich and many others.

JANUARY, 1901

Le Cid - Alleluja (on one cylinder)

Nellie MELBA

Unknown month 1901

Lucia de Lammermoor - Mad Scene (four cylinders)

MELBA

9th MARCH, 1901

Romeo and Juliet - Waltz Song (one cylinder)

MELBA

11th MARCH, 1901

Huguenots - O ce mot tont (IRCC 5002) (L. P.)

MELBA

"

- Love Duet (three cylinders)

NORDICA / J. deRESKE.

THE MAPLESON COLLECTION (Contd.)

13th MARCH, 1901

Tristan and Isolde - Love Duet (two cylinders)

TERNINA / Jean de RESKE.

15th MARCH, 1901

AFRICANE - Duet (three cylinders) (LP)

Jean de RESKE / BREVAL.

" - O Paradise (two cylinders) (LP)

Jean de RESKE.

" - Duet (one cylinder)

Pol PLANCON / J. de RESKE.

(Contd. on Page 15)

*

EPISODES FROM THE LIFE OF THOMAS A. EDISON

by Ted LEWIS

No. 3.

"Western Union"

Edison got his first job as telegraph operator at Stratford Junction, Canada, on the Grand Trunk Railroad. He was just sixteen. From there he moved on to Sarnia, and while on night duty there received a message to hold a freight train. On rushing out to tell the signalman it rattled through the station. He started to run to the signal cabin in order to try and stop a passenger train from leaving the next station but fell into a culvert and was knocked unconscious. The two trains were now speeding towards one another on the single track, fortunately, the engineers saw each others headlamps and both braked hard, pulling up within feet of each other. The next day Edison was called to the general manager's office at Toronto. It was obvious they intended to make Edison the scapegoat and the possibility of a five year prison sentence was hinted at. Just then two gentlemen came in and while the general manager was speaking to them Edison slipped out and jumped a freighter that was leaving for Sarnia. There he boarded a ferry boat and crossed over to Port Huron and so was safely back in the United States.

Then came five years of wandering about the mid-West as an itinerant telegraph operator (1863-68). The system then in use was that invented by Samuel Morse in 1835. There was plenty of room for improvement and Edison had many ideas but no one seemed interested. It was during this period that he dropped his boyhood name of Al and was henceforth known as T. A. Edison. He wrote a beautiful hand, "Like a steel engraving" as H. J. Miller says, and evolved the famous signature that became known throughout the world.

In 1868 Edison decided that there was more chance for him if he went east, so he made the long journey to Boston. There he took employment with the Western Union Telegraph Co. Their Boston office had been an old restaurant, the proprietor of which had left behind a legacy of cockroaches. When the men brought out their packets of food for their midnight lunch that was the signal for the cockroaches to come out in their thousands, which they did. One night Edison came on duty much earlier than usual, bringing with him a roll of tinfoil. This he cut into strips half an inch wide, and tacked a double row round the edge of the table. He connected these strips with the main telegraph batteries and at midnight the men piled their food in the middle of the

EPISODES FROM THE LIFE OF THOMAS A. EDISON (Contd.)

table. Out came the cockroaches, swarming up the table legs and on to the top. As they crossed the tinfoil strips, backlegs on one and front on the other, they departed this life with a jerk. The men were kept busy sweeping up the dead beetles and carrying them into the yard where they lay in a great heap like the 'Great Wall of China'. Thus in one night Edison broke the back of the Boston Office cockroach plague.

*

DON PARKER

DON PARKER, the saxophone player, was a member of the Original Dixieland Band from 1922 until they disbanded in 1924. It was during this period that he made his recordings from Edison and Pathe.

After leaving the Dixielanders he came to London with a band directed by Alex Hyde, and played with them at the Piccadilly Hotel. When Hyde returned to America, Don Parker took over the band. He later re-formed the group with English players and played at both the Piccadilly Hotel and Kit Cat Club. He returned to America in December 1926.

During his London engagements the band recorded for Vocalion.

DON PARKER TRIO (1922)

Don PARKER (saxes); Frank BANTA (piano); Fred VAN EPPS (banjo).
Edison Blue Amberol.

4557	Pick me up and lay me down	(disc 50963)
4571	Georgia	(disc 50961)

DON PARKER'S WESTERN MELODY BOYS

This was a group similar in lineup to the Dixielanders, and recorded for the Pathe company. Victor HUGO, (trumpet); and George CROSIER, (trombone); are said to be members of this group.

Pathe. 29th November, 1922.

Dumbbell

June

When will I know

Snakes hips

(Pathe Actuelle, 10487)

*

THE GOLDEN GATE ORCHESTRA (Contd.)

Edison discs:

by Robert WORMALD and Roy SMITH

Personnel as for July 1927.

Blue river	52105	Clementine	52109
For my baby	52164	Mine all mine	52181
Make my cot	52164	The pay off	52181

January 1928.

From now onwards there are many changes in personnel, playing with FRED ELIZALDE in London are Chelsea QUEALEY, Adrian ROLLINI, Bobby DAVIS, and Jack RUSIN, Irving BRODSKI is also at the Savoy Hotel with the Savoy Orpheans. The following lineup is, I feel sure, a group assembled by Ed Kirkby and recording under the name of the CALIFORNIA Ramblers. They could well be the McAlpineers, at this period Kirkby had a band of that name at the Hotel McAlpin.

Early in 1928.

Micky Bloom, Tony Russo, (trumpets); Tommy Dorsey, (trombone); Pete Pumiglio, Sam Ruby, Harold Marcus, Spencer Clarke, (saxes); Joe Lefaro, (violin); Chauncey Grey, (piano); Tom Feline, (banjo); Herbert Weil, (drums).

I aint got nobody.	52206
Third Rail	52206

October, 1928 - May, 1929.

Frank Cush, (trumpet); Al Philburn, (trombone); Gus Mayhew, Pete Pumiglio, (saxes); Ward Lay, (bass); Stan King, (drums); Al Duffy (vln); Chauncey Grey, (piano); Tom Feline, (banjo); and others unknown.

Blue Amerol Cylinders

Avalon Town	5711	
Dream House	5601	
Honey	5714	
I'll never ask for more	5664	
Lover come back to me	5694	
My sin	5713	
Sweetheart of all my dreams	5669	
Sweethearts on parade	5663	
There's a rainbow round my shoulder	5647	
You're the cream in my coffee	5642	
Wedding of the painted doll	5732	(never issued)

(Contd. on Page 17.)

- 16 March, 1901
La Traviata - Duet, Act 1. Nellie Melba and Andrew Dippel.
(One cylinder) (LP)
- 19 March, 1901
Siegfried - Forging song. Jean de Reske (Siegfried) and Adolph von Hubbenet
(Mime) (Four cylinders)
- 25 March, 1901
Faust-Jewel song. Nellie Melba (one cylinder)
" Finale Trio. Melba, Albert Salaza, Eduard de Reske.
(one cylinder) (IRCC. 170) (LP)
- 29 March, 1901
Lohengrin - Finale to Act 2. Jean de Reske. (one cylinder)
- 3 January, 1902
Tosca - Vissi d'arte. Emma Eames. (one cylinder) (IRCC. 179)
" excerpts. Eames, Antonio Scotti, Emilio de Marchi.
(four cylinders) (IRCC. 179)
- Unknown date, 1902
Printemps Waltz. Suzanne Adams (one cylinder).
- 7 January, 1903.
Tristan and Isolde - Liebestod. Lillian Nordica. (two cylinders)
- 17 January, 1903
Tannhauser - Elizabeth's greeting. Johanna Gadschi. (one cylinder)
- 19 January, 1903
Siegfried - Duet. Nordica and George Anthes. (two cylinders)
- 24 January, 1903
Huguenots - Duets. Gadschi and Eduard de Reske (4 cylinders) (LP)
- 30 January, 1903
Daughter of the Regiment - Duets with Marcella Sembrich, and Salignac.
(one cylinder). (IRCC. 170) (LP)
Daughter of the Regiment - Duet with Sembrich, and Charles Gilibert.
(one cylinder) (IRCC. 170) (LP)
- 7 February, 1903
Lohengrin - Duet with Gadschi and George Anther. (one cylinder)
Duet with Gadschi and Luise Reuss Belce. (one cylinder)
- 9 February, 1903
Tristan and Isolde - Love Duet. Nordica and Anthes (two cylinders)
- 22 February, 1903
Walkure - Ho jo to ho. Lillian Nordica. (one cylinder)
" Duet. Act. 2. Nordica and Gadschi. (one cylinder)

27 February, 1903

La Traviata - Ah fors e lui
 " " Sempre libera

Marcella Sembrich (one cylinder) (LP)
 " " " "

Pagliacci - Opening Chorus.

Antonio Scotti as Tonio (one cylinder) (LP)

28 February, 1903

Götterdämmerung - Immolation scene. Lillian Nordica. (three cylinders)

? February, 1902 or 1903.

Carmen - duet.	Emma Calve and Emilio de Marchi	(two cylinders)
Cavalleria Rusticana - duet.	Calve and de Marchi	(two cylinders)
Faust - Jewel song	Emma Calve.	(one cylinder) (LP)
" duel scene.	Emma Calve, Albert Alvarez, Eduard de Reske, Giuseppe Campanari.	(one cylinder) (LP)
" Finale Trio.	Calve, Alvarez, Marcel Journet	(one cylinder) (LP)

*

EPISODES FROM THE LIFE OF THOMAS A. EDISON

Retold by Ted LEWIS

No. 4.

The First Invention Shop

In 1869 Edison moved on to New York, and there he went into partnership with a young telegraph engineer, Franklyn L. Pope, under the title of Pope, Edison, and Co., Electrical Engineers and General Telegraph Agency.

They opened their shop at Newark, and it was here that Edison commenced the long line of inventions that made him the greatest inventor of all time, with well over nine hundred patented inventions. Here it was that he brought out his Quadruplex and sextuplex telegraph. This made possible four or six messages in either direction simultaneously over one wire. His stock ticker and Teleprinter were also made here. These inventions made it possible to send and record over three thousand words a minute on one wire.

He was now becoming so well known that other inventors used to come to him with their problems. One day a young man named Sholes came up from Milwaukee with a weird contraption which he called his typewriter, and explained how he thought his idea was good but realised he had not the technical ability to make it work. It was full of bugs he said. At once Edison saw the great possibilities of this machine and agreed to undertake the job. He soon ironed out the bugs, and together they patented it. The patent was sold to a small arms firm, and the machine is still made and sold in hundreds and thousands today. It is the REMINGTON.

THE GOLDEN GATE ORCHESTRA (Contd.)

By Roy SMITH and Robert WORMALD

We feel that this series of articles would not be complete without mention of the 'Needle Cut' Edison Records. The personnel is not known, but probably included the following players:

Frank Cush (trumpet); Al Philburn (trombone); Gus Mayhew (sax); Pete Pumiglio (sax); Al Duffy (violin); Ward Lay (bass); Chauncey Gray (piano); Stan King (drums); Tom Feline (banjo); and others not known. 1929.

March 1929 onwards	Needle cut	B. A.
	Disc	Cylinder
Aint Misbehavin'	14064	
Broken idol	14045	
From sunrise to sunset	14004	
Hugable kissable you	14005	
I get the blues	14005	
Moonlight March	14064	
My sin	14004	5313
Painting the clouds with sunshine	14034	
Pretty little you	14072	
Someday you'll realise	14055	
Song of the blues	14045	
When you're counting the stars	14072	
Wedding of the painted doll	14016	5732
Wishing and waiting	14020	

*

PETS CORNER

The phonograph was not a new invention of Edison's in 1877. The first talking machine was made from one of Adam's spare ribs.

THUMB NAIL SKETCHES OF EDISON RECORDS by TYN PHOIL

No. 3. Frank Croxton Quartette.

"Abide with me" Blue Amberal Cylinder 1545
Music by William H. Monk. Words by Harry Francis Lyte

Monk, who was born in London in 1823, was not only a composer of many hymns and anthems, but also what is little known, he was the musical editor of several musical publications, and was one of the most important musical authorities of his day.

He made many contributions to modern hymnals, but without a doubt his greatest and best known composition "Abide with me", a hymn which has stood the test of time.

In his recording it is rendered by the CROXTON QUARTETTE, comprising AGNES KIMBALL (soprano); NEVADA VAN DER VERE (contralto); REED MILLER (tenor); who died on 29 March, 1923, and FRANK CROXTON (bass).

THUMB NAIL SKETCHES OF EDISON RECORDS (Contd.)

Although the same melody is repeated several times, the musical setting is constantly changed, the lead being taken by each voice in the remainder of the quartette maintaining a sotto voce accompaniment.

No. 4. BILLY MURRAY

This artiste, destined in his day to be one of the most prolific recorders of all time, began life very simply. He was born in Philadelphia in 1880. At thirteen years he ran away from home, and after working as a newsboy and jockey in San Francisco, he returned to Denver and got employment as a property man in a local theatre. He became friendly with the night watchman, and together they originated a singing and dancing act, which they practised in secret in a nearby barn, until finally they were able to try it on the stage, the act was a startling success, and Murray was on the long road to fame.

His first solo cylinder for Edison was "I'm thinking of you all the while", 2 min. wax. Recorded July 1903, and his last was "Doing the Raccoon". Blue Amboral 5456. Recorded early 1929.

He died about two years ago.

OBITUARY

PETER DAWSON 1882-1961

Born of Scottish parents in Adelaide on 31st January 1882. Died in Sydney, 26th September, 1961. Made his first record "Navaho", a 2 min. wax cylinder in 1904. His voice will long be remembered through his records.

*

The society announces with regret the passing of MORRIS J. LEE of [REDACTED] Colchester, on the 15th January, 1962. Mr. Lee, who in professional life achieved high status in the General Post Office, both in Norwich and in Colchester, was a life-long Edison enthusiast, and to all those who had the privilege of knowing him he was always courteous, friendly, and helpful. He was the only one of our members to have appeared on T. V., that was two years ago, when Alan Whicker visited him at his home in Colchester on behalf of the B. B. C., for their "Tonight" programme. The Society has lost a valued friend and extends its sympathy to his widow and daughter.

LETTER TO THE EDITOR

Dear Sir,

Recently I made a rail journey taking with me my Edison phonograph (minus the horn). At the local station the ticket collector wanted to charge me extra for a sewing machine, but accepted my explanation that I was carrying my phonograph. I had a similar experience at the London terminus, by which time I wondered with what evil portent the railways view sewing machines. I was now prepared when I reached the

next terminus, for holding the instrument in front of me I boldly said, "It's only my phonograph", in a tone which implied that every well dressed man was carrying one this season, to be greeted with a cheerful assenting smile. I repeated this with unqualified success at my destination.

Looking at it logically, when phonographs are equal or heavier in weight and the same shape as a sewing machine, why are they permissible and sewing machines carry a surcharge?

I presume that if one has bought the wife a new sewing machine and is taking it home it has to be disguised as a phonograph.

Yours faithfully,

Ernie Bayly.

THE CALIFORNIA RAMBLERS

A record of special interest to the Edisonite and to the lovers of the California Ramblers has just been released on 33 $\frac{1}{3}$ LP. It is called "JAZZ OF THE ROARING TWENTIES" and consists of twelve well known favourites, all of which are re-recordings from original Edison Diamond Discs. The titles are "Charleston", "Miss Annabelle Lee", "Five Foot Two", "Crazy words, Crazy tune", "Collegiate", "Clap hands here comes Charley", "Manhattan", "The Flapper Wife", "Cheating on me", "Everything is Hotsy-Totsy now", "Keep smiling at trouble", "Sweet man".

All the above titles may be found with their original disc number in the recent listings of the HILLANDALE NEWS.

To everyone with long playing equipment, this disc is a top lister, and is available on 'Riverside' (mono) RLP. 12-801.

*

CHRONOLOGY OF SOUND RECORDING

1877	Edison's Tin-foil phonograph invented.
1885	Bell and Tainter patent wax cylinder graphophone
1887	Berliner invents lateral-cut flat disc gramophone
1890	Cylinder phonographs in public places; nickel-in-the-slot (a la juke-box); first commercial cylinders on sale to the public, (vertical-cut, two minutes).
1894	Berliner starts producing gramophones and hard rubber discs. Pathe brothers in France ditto cylinders. Until now, all machines were handcranked.

CHRONOLOGY OF SOUND RECORDING (Contd.)

1896	Eldridge Johnson, later chief of Victor Talking Machine Co., develops a spring motor for players.
1897	Shellac introduced in place of hard rubber for discs.
1906	Victor markets a horn-enclosed phonograph. Pathe switches from cylinders to discs.
1908	Edison introduces the four minute wax cylinder.
1912	Columbia switches from cylinder to disc.
1913	Edison starts producing vertical-cut discs.
1925	Electrical recording introduced.
1947	Magnetic tape recording commences for domestic use.
1948	Columbia introduces 33 $\frac{1}{3}$ longplay records. (USA)
1954	Stereo tapes for studio recording commenced.
1958	Stereo recording on commercial discs for home use.
19??	What's next ???

*

TOM BROWN, trombone, born New Orleans in 1890, and died there on March 25th, 1958. He began with a 'kids' band at 8 years of age on violin, and later switched to trombone. Many young white New Orleans boys played in his bands. He took the first Dixieland Band to Chicago in 1915. In the band were Ray Lopez, cornet; Gus Mueller, clarinet; Bill Lambert, drums; Arnold Loyocana, piano. He played in vaudeville with the 'Five Rubes' and other bands including YERKES MARIMBAR BAND: ALL STAR TRIO AND ORCH: HAPPY SIX: RAY MILLER: and many others. During the years before his death he owned and ran a radio and music shop in New Orleans.

*

THE BETTINI CYLINDERS

by

DAVID ROBERTSON

Gianni Bettini, born in Novaro, Italy, in 1860, was the son of a wealthy landowning family. He left school early and was sent off to the army where he was commissioned the rank of Lieutenant in the cavalry. He later met a rich young American girl in Paris, followed her to New York, and married her.

In 1888 Bettini obtained an Edison Phonograph and some operatic cylinders, but after listening to them he was far from satisfied with the results, and decided to improve on the reproducing apparatus.

Edison's reproducer used a crystal diaphragm with a stylus projecting from the centre. Bettini decided on mica for his diaphragm with several 'spider legs' as he called them of various lengths, being attached to the mica at different places, and ending with a single stylus. He called this the 'Micro-Phonograph'.

THE BETTINI CYLINDERS (Contd.)

Bettini and his wife were well known for their open house, and many famous stage personalities attended their parties. Of course everyone wished to make records, and gradually Bettini built up a library of cylinders of many celebrities of that era.

In 1892 Bettini rented some offices at 110 Fifth Avenue, New York, and started recording on a much larger scale, he published a 32 page catalogue in 1892, in which were over 200 celebrity records and many more popular items. Bettini did not mass produce but only duplicated to order. His prices ranged from 2 dollars to 6 dollars, this was very much dearer than the products of the well known firms.

One wonders how many of these cylinders are left today. Bettini's private collection of originals was stored in a French warehouse in 1914; this building was destroyed by bombs during the World War 2.

He sold his mica diaphragm patents to Edison in 1902, and by 1908 had finished with the phonograph for ever. He died in 1938.

Here are some of the artistes that recorded for him. Mario Ancona, Sigrid Arnoldson, Blanche Arral, Sarah Bernhardt, Rosa Chalié, Emma Calvé, Giuseppe Campamari, Marie Engle, Yvette Guilbert, Eugenia Mantelli, Victor Maurel, Nellie Melba, Ernest Nicolini, Lillian Norica, Dante del Papa, Pol Plancon, Jean and Edouard de Reske, Alber Saleza, Tommaso Salvini, Francis Saville, Marcella Sembrich, Mark Twain, Anton Van Dyke, Anton Van Rooy, and many others.

*

EDISON CONCERT AND OPERA SINGERS

by

CHARLES ROBERTS

ABBOT Bessie. Soprano.

A pupil of de Reske, she originally sang in musical comedy, but later turned to Opera and made a successful career of it. Her operatic debut was at the Paris Opera House in "Romeo and Juliet". For many seasons she sang as a member of the Metropolitan Opera, New York. She recorded for Bettini, Edison, and Victor.

Edison 2 min. wax cylinders. (1906-7)

B. 23 Air des bijoux. "Faust."

B. 37 Cara nome "Rigoletto"

B. 56 Last rose of summer "Martha".

AGOSTINELLI Adelina. Soprano.

Born at Bergamo in 1882, she made her opera debut in 1902 at Parva in "Fedora". She sang at La Scala and other leading opera houses throughout Italy. In 1910 she sang at the Metropolitan, New York, and in 1912 was at Covent Garden with Martinelli in "Manon Lescaut". After her retirement she lived and taught in Buenos Aires, where she died on the 6th July, 1954.

EDISON CONCERT AND OPERA SINGERS (Contd.)

AGOSTINELLI Adelina (Contd.)

Edison 4 min. wax cylinders

- 30006 La Traviata:- Addio del passato (Blue Amb. 28159)
- 30007 La Gioconda:- Suicidio
- 30008 La Boheme:- Mi Chiamano Mimi
- 30009 Tosca:- Vissi d'arte (Blue Amb. 28137)
- 30010 La Boheme:- O soave fanciulla (duet with Parola)

Pathe discs

- Aida:- Ritorna Vincitor / O patria mia
- Madam Butterfly:- Un bel di vedremo
- La Boheme:- Mi chiamano Mimi
- Mignon:- Non conosci il bel suol
- Non t'amo piu (Tosti)

ALTHOUSE Paul. Tenor

Born at Reading, Pennsylvania, on 2nd December, 1889. He studied in Philadelphia and New York for a musical career. His first public appearance was with the Hammerstein Opera Company in Philadelphia. His Metropolitan debut was on 19th March 1913, when as Dimitri he sang in the first American production of "Boris Godunov". He sang for many years the lighter leading roles of Pinkerton, Faust, etc., but it was during a visit to Bayreuth that he decided to become a Wagnerian singer. After studying for nine years he found engagements in Berlin, Stuttgart, Stockholm, Chicago, San Francisco, etc. On 3rd February, 1934, he sang his first Siegmund at the Met., and became their leading Wagnerian tenor until his retirement in 1940. Although retired he devoted himself to teaching, and both Eleanor Steber and Richard Tucker were pupils of his. He died in New York City on 6th February, 1954.

Edison Blue Amberol Cylinders

- 28195 Faust:- All hail thou lowly dwelling (disc. 82096)
- 28197 Il Trovatore:- Miserere (duet with Anna Case)
- 28198 Martha:- M'appri
- 28209 Before the dawn
- 28213 I'll sing thee songs of Araby

Pathe discs:

- Creation:- In native worth
- Stabat Mater:- Cujus Animam
- The sunshine of your smile
- A sevilla love song

EDISON CONCERT AND OPERA SINGERS (Contd.)

ANCONA Mario, Baritone.

Born in 1870 at Florence. He was well known for his partnership with Fernando de Lucia in "Cav and Pag", "Faust", "Rigoletto", "Tosca", and the "Barber". He sang in London and New York 1890 - 93 and then in Russia, Spain, Portugal, Argentina, Italy, etc. His last appearance in London was in November, 1913 at the Royal Albert Hall. He recorded for Pathe, Edison, Bettini, Victor, H. M. V.

Edison 2 min. wax cylinders. (1907)

- B. 41 Gli Ugonotti:- Nobil dama
- B. 50 La Favorita:- Otanto amor

Pathe discs:

- Carmen:- Toreadors song
- La Traviata:- Di provenza
- L'Africana:- All'erta Mariner
- Don Giovanni:- Serenata deh vieni
- O casta fior Le Roi de Lahore
- La Favorita:- Vien Leonora
- Chanson de l'adieux
- Tannhauser:- O star of Eve
- L'heure Exquise
- Invana:- Serenata
- Malia:- Romanza
- Othello:- Era la notte

ANSELMi Giuseppe. Tenor

Born at Catania, Italy, on 18th November, 1876. He studied voice training with Mancinelli, and his first appearance in opera was in 1896 at Athens as Turiddu in "Cav Rusticana". He sang many times at various opera houses in Europe, also in Warsaw, Buenos Aires, St. Petersburg. He was in London for the seasons of 1901, 1904, 1909, at Covent Garden. He was a great favourite with the Spanish public, and the people of Madrid took him to their heart. In return for this compliment the great tenor directed in his will that his heart should be sent to Madrid, to be preserved there among the treasure of the Theatrical Museum. He retired on 27th February, 1926, and on 27th May, 1929 he died at Zoagli, near Rapallo. He is buried (except for his heart) in the old Cathedral of his birthplace, Catania. He also recorded during 1907-10 for Fonotipia.

Edison Discs. 1913.

- 83004 La Gioconda:- Cielo e mar
- 83007 La Favorita:- Spirito gentil
- 83008 Pagliacci:- Vesti la giubba
- 83015 Mignon:- Ah non credevi tu
- 83018 Lucia de Lammermoor:- Tu che a dio spiegasli
- 83025 Africana:- O paradiso.

EDISON CONCERT AND OPERA SINGERS (Contd.)

ARRAL, Blanche. Soprano.

Born in Belgium in 1872, she trained under Marchesi, and at an early age made her debut at the Opera Comique. She had a long and stylish career and sang under various names besides her own. These included, Clara LARDINOIS, Princess PESHKOV, Ada NELSON, and Claire WHEELOR. The world was her stage for she sang in almost all countries. She recorded for Bettini, Victor (1909-11) and mime titles for Edison. She died on 3rd March, 1945.

Edison 4 min. wax cylinders:

- 35000 Mignon:- Polonaise (also Blue Amberol, 28125)
- 35001 Carmen:- Micaela's aria
- 35002 Perle de Brazil:- Charmant Oiseau
- 35004 Romeo and Juliet:- Je veux vivre dans ce reve
- 35003 Faust:- Jewel song
- 35005 Coeur et la Main:- Bolero
- 35006 La Veritable Manola (Bourgeois)
- 35015 Valse des Serpents:- Grand Mogul
- 35016 Brindisi - Girolle, Girofla.

BEDDOE Dan. Tenor.

Born in 1862. He was a welshman by birth, and became one of the greatest oratorio singers in the United States. One of his outstanding roles was that of Parsifal in concert in New York. In 1930, at the age of 68, he sang "Messiah" with the New York Philharmonia Society. He recorded for Victor (1911-14), Edison, and Brunswick (1928). Rainbow 1920s.

Edison Blue Amerol Cylinder.

- 28203 Il Trovatore:- Home to our mountains. (duet with Marguerite Keyes).

BLASS Robert, Bass.

Born in New York. He sang many Wagnerian roles, both at Bayreuth and at the Met., New York. He sang Gurnemanz in "Parsifal" when it was first performed at the 'Met' in December, 1903. He recorded for Victor (1903) and Edison (1907).

Edison 2 min. wax cylinders (1907)

- B.48 Magic Flute:- In dieson heil 'gen Hallen
- B.62 Faust:- Calf of Gold.

EDISON CONCERT AND OPERA SINGERS (Contd.)

BONCI Alessandro. Tenor.

Born at Cesana, near Bologna, Italy, on 10th February, 1870, and died at Viterba, near Rimini, Italy, on 8th August, 1940. At Liceo Musicale, Pesaro, he studied under Felice Coen, and in 1893 he made his debut at Regio Theatre as Fenton in "Falstaff". He first sang at Covent Garden on 21st May, 1900 in "La Boheme" with Melba, Journet, and Mme Gilibert. Two days later he sang in "Rigoletto" with Scotti as Rigoletto, and Suzanne Adams as Gilda. He was with the Manhattan Company in New York (1906-08), and the Metropolitan Company (1908-9). In Italy in 1902 he was made a Knight of the Crown. He recorded for Fonotipia during 1905-08, Columbia 1912-13, Edison 1913, Columbia 1926 (electrical).

Edison Blue Amberol Cylinders. 1913.

- 29001 Questa o quella / La donna e mobile "Rigoletto"
- 29002 Una furtiva lagrima "Elisir d'amor" (disc 83006)
- 29003 Salve dimora "Faust"
- 29004 Fra poco a me "Lucia de Lammermoor" (disc 83012)
- 29005 Quanda le sere "Luisa Miller"

Edison 10" discs.

- 83003 Celesta Aida "Aida"
- 83010 M'appri "Martha"
- 83013 La donna e mobile "Rigoletto"
- 83203 Serenade (Gounod)

BONINSEGNA Celestina. Soprano.

Born at Reggio, Emilia, Italy, on 26th February, 1877, and died at Milan on 14th February, 1947. Her voice was trained at Liceo Musicale, Pesaro from 1893 until 1899. After obtaining her diploma she made her first professional appearance on 26th December, 1899 in Goldmark's "Regina di Saba", from then onwards she sang at almost every opera house in Italy. In 1901 and 1902 she visited South America, and on 18th October, 1904 made her debut at Covent Garden in "Aida", and in "Ballo in Maschera" a few days later. She also sang at the Metropolitan, New York, Boston, Madrid, Russia, Mexico, etc. She recorded for G&T 1904-09, Pathe 1905, 1907, 1920. Columbia 1909, 1910, 1914. Edison 1911, HMV 1917. Many of her recordings have been dubbed onto 33½ long play.

Boninsegna herself announces her Pathe discs.

Pathé Discs. Paris. 1905

Aida:- Ritorna Vincitor

Ballo in Maschera:- Morro ma prima

EDISON CONCERT AND OPERA SINGERS (Contd.)

BONINSEGNA Celestina. Pathé Discs. (contd.)

Gav Rusticana:- Voi lo sapete
Ernani:- Involami
Faust:- King of Thule
Forza del Destino:- Pace pace mio dio
La Boheme:- Mi chiamano Mimi
La Gioconda:- Suicidio
Manon Lescaut:- In quell trine morbide
Mefistofole:- Morte di Margherita
Tosca:- Vissi d'arte
Trovatore:- D'amor sull ali rosee

Pathé Discs. Milan, 1907.

Aida:- O patria mia
Ave Maria (Bach-Gounod)
Forza del Destino:- La Vergine / Madre pietosa
Leggenda Valacca (Braga)
Lucrezia Borgia:- Com e bello
Mefistofole:- Spunta l'aurora
Norma:- Casta diva
Semiramide:- Bel raggio
Trovatore:- Miserere (with Scampini)
Trovatore:- Tacea la notte
Vespri Siciliani:- Merce dilette

Edison Discs. New Jersey. 1911.

Aida:- Ritorna Vincitor (never issued)
Aida:- O patria mia (never issued)
Forza del Destino:- Pace, pace mio dio (see below)
Trovatore:- D'amor sull ali rosee (never issued)
Trovatore:- Tacea la notte placida (disc. 82022) (82035)

The "Forza del Destino" item was issued only on 33 $\frac{1}{3}$ long play by the Edison Company in April, 1956.

Pathé Discs. Milan. 1920.

Aida:- Ritorna Vincitor
Aida:- I sacre nomi
Aida:- Duet. Act 2. (with Frascani)
Aida:- Fuggian gli (duet with Calleja)
Cav Rusticana:- Tu qui Santusa (duet with Gavira)
Cav Rusticana:- No no Turridu (duet with Gavira)
Isabeau:- Venne un
Isabeau:- Questo mio
La Gioconda:- L'amo come (duet with Frascani)
Lorelei:- Invocazione
Trovatore:- Stride la vampa
Trovatore:- Condotta all 'era.

EDISON CONCERT AND OPERA SINGERS (Contd.)

BORI Lucrezia. Soprano.

Born at Valencia on 24th December, 1888, and died in New York on 13th May, 1960. She studied at the Valencia Conservatoire, and on 31st October, 1908 made her debut in Rome as Micaela in "Carmen". This led to engagements at San Carlo, Naples, and La Scala, Milan. She first sang at the Metropolitan, New York, on 11th November, 1912 in "Manon Lescaut" with Caruso and Scotti. From 1912 until 1915, and from 1921 until 1936 she sang each season at the 'Met' in many leading Italian roles. She also appeared in Boston, New Orleans, Chicago, Philadelphia, and San Francisco. Her farewell performance was on 29th March, 1936 in a special gala farewell in which she sang arias from "La Traviata", "Forza del Destino", "Manon", "Die Walkure", "Il Trovatore."

She recorded for Edison in 1910 and 1913, and for Victor in 1914, 1924-25, and 1940.

Edison 4 min. Wax cylinders. London, 1910.

40032 In quell trine morbide "Manon Lescaut"

40036 Mi chiamano Mimi "La Bohème" (also Blue A. 28122)

Edison Discs. London, 1913.

80102 Malaguena (Pagano)

82517 Je veux vivre "Romeo and Juliet"

82526 Voi che sapete "Nozzi di Figaro"

82528 Guardami (Guagni-Benevenuti)

82530 Gitana (Serrano-Simeon)

82539 Ah fors e lui "La Traviata"

82289 Ah non credea "La Sonnambula"

83003 So anch'io "Don Pasquali"

BURGSTALLER Alois, Tenor.

Born at Holzkirchen, Bavaria, in 1871, he died on 19th April, 1945. He was a pupil of Kniese and from 1894 sang many Wagnerian roles at Bayreuth. He created the role of Parsifal in the U. S. A., and was a member of the 'Met' 1902-1909.

Edison 2 min. wax cylinders. 1906.

B. 25 aria "Don Giovanni"

B. 45 aria "Flying Dutchman"

CAMPANARI Giuseppe. Baritone.

Born in Venice on 17th November, 1855, died in Milan on 31st May, 1927. He was a cellist with La Scala Orchestra, and later with the Boston Symphony Orchestra. He studied singing in Milan, and in 1893 he made his opera debut in

EDISON CONCERT AND OPERA SINGERS (Contd.)

CAMPANARI Giuseppe (Contd.)

New York. On 7th January, 1895 he sang Valentine in "Faust" at the Metropolitan, and remained a member for three years.

After leaving opera he sang in concerts and began teaching. He also recorded for Victor (1903-05), and Columbia (1905-09).

Edison 2 min. wax cylinders. 1906

- B. 46 Tarantilla (Rossini)
- B. 54 Io son l'amore
- B. 64 Toreador song "Carmen"

CASE Anna Soprano.

Born in 1898 at Clinton, New Jersey, U. S. A. She studied with Mme Christrom-Renard, and made her operatic debut in 1909 at the Metropolitan New York, where she sang many roles until 1916. She then turned to Concerts and stage recitals. In 1913 she made discs for Columbia.

Edison Blue Amberol Cylinders. 1913.

- 28108 If all those young charms
- 28190 Cara nome "Rigoletto"
- 28197 Miserere "Il Trovatore" (with Paul Althouse)
- 28260 Old folks at home (Disc 83059)
- 28261 Annie Laurie (Disc 83059)
- 28270 Home sweet home (Disc 83064)
- 29022 Come where love lies dreaming (Disc 83078)
- 29024 Mon coeur ne pent "Mireille" (Disc 83080)

Edison discs:

- 82076 Ah non credea mirarti "La Sonnambula"
- 83078 Angels ever bright and fair "Theodora"
- 83084 A perfect day
- 83073 Birth of morn
- 82231 Boats of mine
- 82099 Bonnie sweet Bessie
- 82191 Carry me back to old Virginny
- 82073 Charmont Oiseau "Pere du Brasil"
- 82559 Coming home
- 83064 Cradle song 1915 (Kriesler)
- 82077 Depuis le jour "Louise"
- 80758 E il sol del "Rigoletto" (W. Errolle)
- 82196 Goodbye beloved goodbye
- 82315 Hear the sweet sound
- 82207 How the gates came ajar

EDISON CONCERT AND OPERA SINGERS (Contd.)

CASE Anna (Contd.)

- 83085 It is well with my soul
- 83086 Jean
- 82256 Le beau rêve (Flegier)
- 83080 Les Oiseaux dans la Charmille "Tales of Hoffman"
- 83086 Lithuanian song (Chopin)
- 83073 Little boy blue
- 82237 Love lifted me
- 82136 Mad Scene "Lucia de Lammermoor"
- 83073 Mighty lak a rose
- 82081 My laddie
- 82237 No night there
- 82256 Nuit d'etoiles (Debussy)
- 83085 O for the wings of a dove
- 82209 Oh mother, my love
- 83087 O sleep why dost thou leave me "Semele"
- 82315 Open thy blue eyes
- 82560 Parle moi de ma mère "Carmen" (W. Errolle)
- 82073 Quanda m'en vo "La Bohème"
- 83087 Qui la voce "Il Puritani"
- 80757 Rejoice greatly "Messiah"
- 83086 Robin sing me a song
- 83084 Somewhere a voice is calling
- 82088 Song of India
- 82231 Song of the Robin
- 83071 Star spangled banner
- 83077 Synnove's song
- 83077 That's the world in June
- 80757 These are they "Holy City"
- 82231 To you
- 80758 Verranno a te "Lucia de Lammermoor" (W. Errolle)
- 83077 Will o' the wisp

CHALMERS Thomas Baritone

Born in New York City. He was engaged in real estate business until 1909 when he took to music. Travelling to Florence, he studied for two years with Vincenzo Lombardi. He made his debut in Milan as Marcello in "La Bohème". In the years that followed he became one of the leading singers at the Metropolitan New York.

- Edison Blue Amerol Cylinders
- 4788 Is it thou "Masked Ball"
- 4852 Oft in the stilly night
- 28101 Barcarolle "Tales of Hoffman" (with Marie Rappold)

EDISON CONCERT AND OPERA SINGERS (Contd.);

CHALMERS Thomas (Contd.)

- 28104 One sweet solemn thought (disc 80127)
- 28174 Prologue "Pagliacci" (disc 82070)
- 28184 In happy moments "Maritana"
- 28186 Heart bowed down "Bohemian Girl"
- 28256 Carry me back to old Virginny (disc 80055)
- 28277 Anchored (disc 80414)
- 28278 Amore o grillo "Madam Butterfly"
(with Ciccolini) (disc 82304)
- 28279 Battle hymn of the Republic (disc 82133)
- 29025 Any place is heaven (disc 80464)
- 29039 Smiling through (disc 80506)
- 29045 Heaven is my home (disc 80522)

Edison Diamond Discs:

- 80276 Abide with me (duet with Elizabeth Spencer)
- 80274 Ah, 'tis a dream
- 80513 Almost persuaded
- 80297 Answer
- 80549 Beulah land
- 80184 Birthday of a King
- 80148 Bugler
- 80512 Columbia, gem of the ocean
- 82157 Dear old pal of mine
- 80620 Dream faces
- 82060 Even bravest hearts "Faust"
- 80047 Flee as a bird
- 50069 Forgotten
- 80274 I dream of a garden of sunshine
- 80235 In the garden of the Gods
- 80047 In the sweet bye and bye
- 80064 Kathleen Mavourneen
- 80520 List, the Cherubic Host "Holy City"
- 80603 Little mother of mine
- 83072 Marseillaise
- 80321 My old Kentucky home
- 80155 Nancy Lee
- 80643 Nazareth
- 80074 Nearer my God to thee
- 82055 O Holy night
- 80611 Old fireside
- 82510 O that we two were maying
- 82553 Our little home
- 82055 The Palms
- 80599 Parted
- 80547 Quilting party

OUR ILLUSTRATIONS

- I. Portrait Gallery, A. Miss Gertie Miler was one of the 'Queens' of Edwardian Musical Comedy who, of her many leading roles, is best remembered in "The Quaker Girl", the songs of which were recorded for H.M.V. Miss Lily Elsie rose to sudden fame when she was asked to play the lead in London in Franz Lehar's "The Merry Widow" Mr. Harry Lauder foresook the Scottish coalmines to find fame in London's Music Halls. During World War I, when famous, he worked hard for the war-effort entertaining the troops, particularly after his son John was killed. He was rewarded by King George V with a Knighthood. Mr. Sam Cowell's story is told on page 46. We also reproduce the front of one of his song covers
- II. The Columbia Grafonolas are reproduced from a catalogue titled "Catalogue of Spare Parts for Columbia Grafonolas 1923 - 1928" which was loaned to us by Mr. Geoffrey Easterling. While the catalogue carefully prices each part, there is no indication of the purchase price of the Grafonolas complete!
- III. Miss Florrie Forde is shown as she appeared in the early Edwardian era when her famous song was first sung.
- IV. Portrait Gallery, B. In another issue of THE HILLDALE NEWS is found an article by Mr. Tom O'Leary describing the careers of four generations each named successively 'George Grossmith'. Here we see G.G. III who gained fame creating some of the Gilbert & Sullivan roles, while his son (G.G. IV) is well-remembered for his portrayal of "young man about town" roles in several of The Gaiety's most famous Musical Comedies. Miss Ada Reeve first appeared on the stage as a child and lived to an advanced age. She was one of the original "Gaiety Girls", who enjoyed a long line of successes, even playing in films in later life. Your Editor enjoyed her performance of some monologues, particularly "Jim", which she performed at an exhibition, organised by the British Music Hall Society, in the old MacDonald's Music Hall in Hoxton, Miss Reeve was then aged 91. We show two advertisements for Edison phonographs. One is an "official" of the Edison Company indicating a popular use for recorded music; the artist of the comic illustration must be highly congratulated in anonymity.
- V. Advertisements



Gertie Millar
"The Quaker Girl "



Lily Elsie
"The Merry Widow"



Harry Lauder



Mr. & Mrs. Sam Cowell

No 1.

Feldman's 6th Edition

This Song may be Sung in Public without Fee or Licence, except at Theatres & Music Halls.

Down at the Old Bull & Bush

Words by
Russell
Hunting
Percy
Krone
AND
Andrew
B.
Sterling



MUSIC
by
Harry
VON
Tilzer.

SUNG WITH ENORMOUS SUCCESS BY

MISS FLORRIE FORDE.

Copyright.

B. FELDMAN & CO. 2 & 3 ARTHUR STREET, NEW OXFORD STREET LONDON W.C.



GRAFONOLA—No. 30a (Mahogany,
Satin Finish).
Gold-plated Fittings.



GRAFONOLAS—Nos. 31a | Mahogany (Satin
131 | Finish).
Gold-plated Fittings.



GRAFONOLA—No. 50a, Black and Gold
Lacquer.
Gold-plated Fittings.



GRAFONOLA—No. 55a, Jacobean Style (Oak).
Nickel-plated Fittings.



GRAFONOLA—No. 155, Jacobean Style (Oak).
Nickel-plated Fittings.



GRAFONOLAS—Nos. 56a }
156 } (Mahogany).
Nickel-plated Fittings.



GRAFONOLA—No. 60a (Mahogany).
Gold-plated Fittings.



PORTABLE MODELS.
Nos. 10a, 110, Morocco Grained,
Leatherette (Black).
Nickel-plated Fittings.



PORTABLE MODEL—No. 109.
Black Morocco Grain Leather Cloth.
Nickel-plated Fittings.



PORTABLE MODELS.
Nos. 111N Brown Cowhide (Nickel-plated Fittings).
111GP, Brown Cowhide (Gilt-plated Fittings).
112 Black Grained Leather Cloth.
 Red Leather Cloth, Crocodile Finish.
 Blue " " " "
 Brown " " " "
Nickel-plated Fittings.



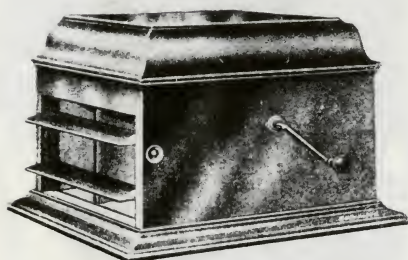
PORTABLE MODEL—No. 113.
Black Morocco Grained Leather Cloth.
Nickel-plated Fittings.



GRAFONOLAS—Nos. 1a & 2.
Oak Cabinets, Metal (gold lined) Horns.



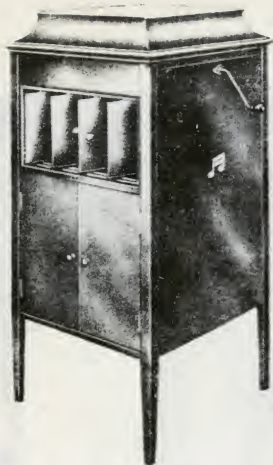
GRAFONOLAS—Nos. 16a, 116 (Oak).
17a (Mahogany).
Nickel-plated Fittings.



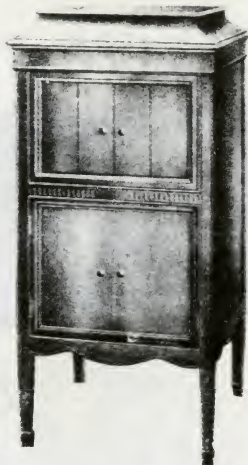
GRAFONOLAS—Nos. 18a, 117 (Oak).
18b, 118 (Mahogany).
Nickel-plated Fittings.



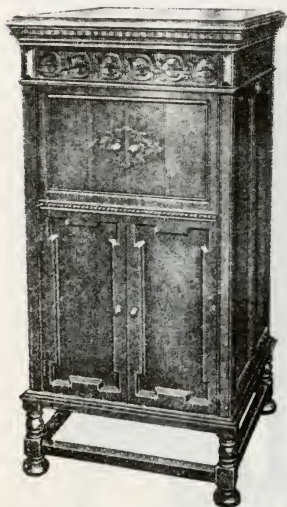
GRAFONOLAS—Nos. 19a, 22a, 119 (Oak).
20a, 23a, 120 (Mahogany).
Nickel-plated Fittings.



**GRAFONOLAS—Nos. 25a, 125 (Oak).
26a, 126 (Mahogany).**
Nickel-plated Fittings.



**GRAFONOLAS—Nos. 27a (Mahogany, Satin
127 (Finish)).**
Nickel-plated Fittings.



GRAFONOLA—No. 28a. Jacobean Style (Oak).
Silver Oxidised Fittings.



**GRAFONOLAS—Nos. 29a (Mahogany, Satin
Finish).
29b (Walnut).**
Gold-plated Fittings.



GRAFONOLA—No. 61a (Mahogany).
Gold-plated Fittings.

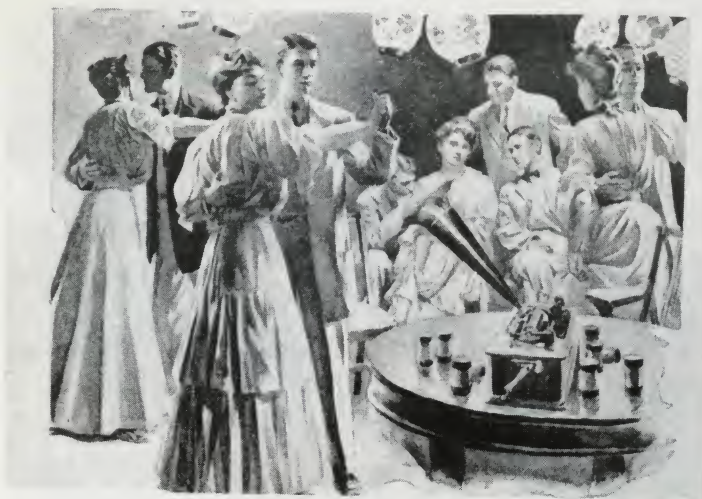


GRAFONOLA—No. 62a (Mahogany).
Gold-plated Fittings.



GRAFONOLAS—Nos. 153 (Oak).
154 (Mahogany).
Nickel-plated Fittings.

Everybody Dances When the PHONOGRAPH Plays



The funny advertisement of
a Boston Edison Jobber





Mr. Tom Wootwell



Mr. Ben Albert

REUBEN WRIGHT & PHOEBE BROWN

A Tale of a Dismal Swamp.



Sam Cowell - 1798 & 1800 by T. B. Hall.

Composed and Sung by

SAM COWELL.

ENT. 37A HALL

PRICE SIXP.

DAVIDSON'S MUSICAL TREASURY, 19 PETER'S HILL, ST. PAUL'S, LONDON

1861



V. de Pachman



Ada Reeve
in
"The Medal & the Maid"



George Grossmith III



George Grossmith IV

OUR ILLUSTRATIONS (continued)

VI. Music Hall. It is infrequent that one finds pictures of Mr. Ben Albert and Mr. Tom Wootwell although they were "at the top of the bill" during the later Victorian & Edwardian times. They also played leading roles in Pantomime. Both recorded Edison cylinders and for 'smaller' disc companies. Mr. Wootwell was often billed as 'The Loose-Legged Comedian'.

VI. Our Covers. The advertisements of Messrs Girard indicate that 'hire-purchase' had its origins many years ago. The two advertisements were taken from copies of a magazine "Touche à Tout" which were loaned by Mr. W. Keessen of Amsterdam. They were from January and March, 1909. We have also seen similar Pathé advertisements in Dutch and German magazines of this period, so it may be assumed to be a part of a big campaign sponsored by the Pathé Company in various countries in conjunction with their leading retailers.

VII. Pioneer Records, were manufactured by Lucock and Packman whose company manufactured brown - wax cylinders. We have no conclusive history of the Company, but it is known that they did not make 'gold - moulded' cylinders and discontinued business as record manufacturers early in this century. In another issue we have pictured a top of a Pioneer record box, but here, Mr. A. Besford has drawn one in a giant size so that we may see details more clearly. Many of the Company's labels do not give the address. The box was finished in dark-blue paper, bearing no writing. The title of the recording was written by hand on the top. The printing was dark-blue upon pale-blue or 'off-white'. We have never seen a Pioneer catalog, but have heard several of their cylinders, one of which was "The Stars and Stripes for Ever" played by Mr. Parke Hunter, the eminent banjoist.

EDISON CONCERT AND OPERA SINGERS (Contd.)

CHALMERS Thomas (Contd.)

- 82133 Recessionel
- 80574 Shade of the palm
- 80173 She is far from the land
- 80172 Star Spangled Banner
- 82060 Toreador song "Carmen"
- 83038 Ve lo dissi "Madam Butterfly" (with Ciccolini)
- 80530 Want of you
- 50721 Wondering

CICCOLINI Guido Tenor

Born in Rome in 1888. His family were opposed to his desire to make music his profession. In 1903 he became a pupil of Antonio Costogni, and in 1905 he made his debut at Naples. It was after singing in "La Traviata" in Bologna that he was engaged to sing with a touring Opera Company with whom he visited Belgium, Holland, France, England and Ireland. In 1910 he went to Russia and sang at the Imperial Theatre, Varsovia, the Municiple Theatre, Odessa, and the Royal Opera House, St. Petersburg. He sang by Royal Command in London, during the coronation of King George V and in Petrograd before Czar Nicholas. He recorded for HMV (1908) and Edison.

Edison Blue Amberol Cylinders.

- 28253 Vesti la giubba "Pagliacci" (disc 82119)
- 28263 Carme (disc 83068)
- 28268 Mamma mia, che vo'sape (disc 83068)
- 28273 Fra poco "Lucia de Lammermoor" (disc 82570)
- 28276 E lucevan le stelle "Tosca" (disc 82118)
- 28278 Amore o grillo "Madam Butterfly"
(with Thomas Chalmers) (disc 82304)
- 28282 O sole mio (disc 83074)
- 29029 La Spagnole (disc 82167)
- 29032 Finiculi, Finicula. (disc 82183)

Edison Diamond Discs.

- 82200 Ah si ben mio "Il Trovatore"
- 82541 Ah nostri monte "Il Trovatore" (duet with Julia Heinrich)
- 82203 Chanson Bachique "Hamlet" (with T. Bezazian)
- 82556 Che gelida manima "La Bohème"
- 82266 Chi mi frena (Sextet) "Lucia de Lammermoor" (with Marie Rappold,
Alice Verlet, M. Matzenauer, G. Zenatello, A. Middleton.)
- 82203 Del tempio al limitar "Pescatori di Perle"
- 82210 Donna non vido mai "Manon Lescaut"
- 83074 Elegie (Massenet)

EDISON CONCERT AND OPERA SINGERS (Contd.) -----

CICCOLINI Guido (Contd.)

- 82304 La campana di san giusto
- 82556 Le Reve "Manon"
- 82552 Marechiare (Tosti)
- 82253 Obeissons quand leur "Manon"
- 83069 Oh Mimi, tu piu "La Boheme" (with A. Middleton)
- 82253 O spirito gentile "La Favorite"
- 82537 Pariga o cara "La Traviata" (with Alice Verlet)
- 82156 Romanza del fiora "Carmen"
- 82220 Santa Lucia
- 82220 Tarantella sincera (Di Crescenzo)
- 83038 Ve lo dissi "Madam Butterfly" (with Thomas Chalmers)

CISNEROS Eleanor de Contralto

Born in New York 1st November, 1878. Died in New York during 1934. As Eleanor Broadfoot she sang in concert work, and in 1899 she joined the Metropolitan Opera Company. She married Count Francesco de Cisneros in 1901 in Havana. She sang Amneris to the Aida of Boninsegna at Covent Garden in 1904. She also appeared with the Manhatton Company 1906-08, Italy 1909, Chicago 1910, etc. She made recordings for HMV, Nicole, Columbia, Pathe, and Edison.

- Edison Blue Amberol Cylinders.
- 4781 All uder del sistro "Carmen"
- 28103 Ben Bolt (Kneass)
- 28145 Home sweet home
- 28280 O wert thou in the cauld blast
- Edison Diamond Discs.
- 82176 Mon coeur "Samson and Delila"
- 82519 Faites lui mes "Faust"
- 82529 Printemps qui commence "Samson and Delila"
- Pathé Discs
- Ah nostri monte "Il Trovatore" (with Carlo Albani)
- Answer (Robyn)
- Ho jo to ho "Walkure"
- Kashmiri Song "Indian Love Lyrics"

*

AROUND THE MUSEUMS - The Science Museum in South Kensington has a fine collection of phonographs which should be seen by all who are interested in our hobby. The Geoffrye Museum in Shoreditch has the amusing "Brittania Musical Cabinet". The Birmingham Museum of Science and Industry, in Newhall Street has an interesting collection, including several rare models. There is also a unique display of automatic instruments, comprising musical boxes, musical clocks, organettes, polyphones, a piano player, a barrel operated pipe organ, and the remarkable organ formerly in the Tower, Blackpool, which is operated by perforated paper rolls. Everything is well cared for, and looks as if it has only just stopped playing. I remarked upon this to the attendant, who told me that everything plays, and had been in demonstrations at which the public interest had been so evident, and the crowds so dense that there had been a temporary halt made in the playing of the exhibits. There was no lack of pennies for the coin-operated polyphone.

MY 'BETTINI' FINDINGS

by

RAY PHILLIPS

David Robertson's article on Bettini cylinders was of particular interest to me because I have several Bettini cylinders. Since they are among the few that I, at least, know of I thought your readers might like to know more about them.

About 16 years ago I found a large collection of brown wax cylinders in an antique shop in Mexico City, Mexico. There must have been at least 200. However, they were priced at the then relatively high price of about 3 shillings, whereas ordinary cylinders in the USA could be had for about threepence each, even less than that if bought in quantity. Also, there was no phonograph to play them on, and, of course brown wax cylinders have no titles printed on them. Many were in gaily lithographed tins rather than in pasteboard boxes, and were made by Hugena y Acosta, Madrid, Spain. Many others were in plain pasteboard boxes with no identification whatsoever. I bought about two dozen altogether. When I got home and played them, about a dozen, those in plain boxes, turned out to be Bettini's. Until recently they were the only ones known. Their finding was described in Gellatt's "Fabulous Phonograph", in the chapter on Bettini, although my name was not mentioned. I sold them years ago to a collector in Massachusetts, in which state they are still.

Six years ago I returned to Mexico City on my honeymoon, and found nine Bettini cylinders remaining, which I bought and have kept. Mr. Walter Welch, co-author of "From Tinfoil to Stereo" found about five in a barn in upstate New York, and bought them along with an incomplete Bettini recorder and an incomplete reproducer. These are the only ones I know of, 26 in all. If any of your readers know of more it would be interesting to know what they would be. "Hobbies" Magazine, in 1955 and 1956 published the major parts of the Bettini 1897, 1898, and 1899 catalogues, omitting only the band and orchestral selections. My cylinders are in the 1899 catalogue, and they are as follows:-

"Otello" - Credo. (Sig Albert de Bassini)

MY 'BETTINI' FINDINGS (Contd.)

- "Pagliacci" - Ballatella. (Mme Chalia).
- "Ruy Blas" - Act 4. (Mme Chalia, and Sig A. de Bassini)
- "Tyro Mazurka" (Banjo solo, Ruby Brooks).
- "Chopin Waltz No. 2. (Piano solo by Signora Castellano)
- "Faust" - Finale Trio. (Chalia, del Pappa, de Bassini)
- "Pagliacci" - aria. (Sig. de Bassini.
- "Ruy Blas" - aria (Signora Chaparelli, and de Bassini)
- "Wienawski's Second Mazurka" (William Myres, violin solo)

The last cylinder above is in the 1899 catalogue, but under the heading of a different artiste.

In the Montgomery Ward (a large mail-order house, similar to Sears-Roebuck) catalogue of 1901 are advertised Bettini recorders and reproducers with arms to fit regular Edison phonographs.

Unfortunately, none of the known existing Bettini cylinders are of the very important artistes that he is known to have recorded.

In addition to the cylinders I have one box with a Bettini label on it. Incidentally, none of the Bettini cylinders I have seen have had the name of the company announced on the cylinder. They can only be recognized by knowing the artiste and selection. However, any brown wax cylinder of a classical nature should be suspected of being a Bettini, unless other identification makes it clear that it is not.

*

PERSONALIA

by

O. W. WAITE

ALEXANDER PRINCE made a tour of this country for Moss Empire Circuit in the early 1920s. I heard him playing when I was a small boy, and was much impressed by his masterly use of the concertina, an instrument that was gradually going out of fashion at this period. His act consisted of a small table on which were several concertinas, all different sizes and of different tones. From these he would select one which would be suitable for the piece of music he was going to play. His concluding item was always "The Blue Bells of Scotland", a number in which he always displayed remarkable skill and musicianship, almost of an acrobatic nature. He would pick up from the table two instruments, one in each hand, and waving them in the air so that their bellows expanded by their own weight, would give a remarkable rendering of this famous piece of music. This bell-like music can be heard on the Pathe disc recorded by this splendid artiste.

B. C. HILLIAM "Flotsum", has lamented that his compositions never became best sellers. His Blue Amberol "Freedom for forever" reminds me of the alleged remark of an orchestral musician to his conductor, "Are we to play 'Freedom for all forever'? to which the snappy answer was, "No, only for four minutes".

The society meeting of May 8th, was I am sure one of surprises to all who attended. Arthur Close who was to have given the recital was unable to do so, and had privately arranged with his friend Jack Stripp to put on a show in his place.

But the biggest surprise of all was when I entered the room and found sitting on the table a phonograph with a large brass horn, and a very large mandrel. This Edison machine was built to play those large diameter "Concert" cylinders that we now and then hear about. It was owned by our old friend John Carreck, and had been brought along to our meeting place by the "FROW TRANSPORT SERVICE" (free advert), who also delivered at the same time a large case containing cylinders to play on this machine.

DAVID McCALLAM had made an electrical pick-up with which to play these cylinders, and so for about an hour we sat back and listened with much interest to records made by Edison, Columbia, and Edison Bell. These cylinders, for all their large girth only play for about three minutes. David directed everything in connection with this recital and demonstration. To him we all owe a debt of gratitude for his hard work. His final effort was a recording he had made from the radio of part of Beethoven's 4th piano concerto. Thank you DAVID McCALLAM and JOHN CARRECK.

JACK STRIPP we all know is a 100% acoustic man, nothing at all electrical for Jack, only pure natural sound, and we all heard this during his recital. He used his own Edison "Fireside" machine, and a reproducer he had made himself. Jack has made a wonderful job of this soundbox, I have never before heard cylinders sound so clear, so pure, or so loud by the acoustic system. I know that Jack has spent several years perfecting his reproducer, and the result he has now obtained is remarkable. It gives new life to cylinder playing, and in our recital room the volume was ideal. Our many thanks to Jack for stepping into the breach at very short notice, and hearty congratulations to him for his wonderful soundbox.

Altogether then we had a very pleasant evening, two very interesting recitals, and the largest gathering of members for many a long day.

*

Several London members made the trip to Worthing on the Saturdays of August 11th or 25th 1962, to see the phonograph exhibition, and hear the cylinder recital which was presented by our Worthing member Mr. Sydney Carter. It was held in the Museum and Art Gallery, and on view in two large glass cases were numerous Edison phonographs which included 'Gems', 'Firesides', 'Homes', also various types of reproducers. The phonographs were in excellent condition, and were all in perfect working order. Many people passed comments of interest as they walked around looking at the exhibits. At 3 p.m. sharp we all sat down to listen to the cylinder recital, I should think that there were about a hundred people present, two of which were ex-members of our society, Mr. Arkell, and Mr. Felix Sykes, the latter being the brother of our late President. The recital was in three parts, and I cannot do better than copy Mr. Carter's own issued programme:

/programme:-

Part 1.

Selections from Edison and Edison Bell "Gold Moulded" 2 min. wax cylinders of 1903 to 1908. Played on a 1909 Edison 'Fireside' phonograph with C type reproducer, and 48 inch petal horn.

Part 2.

Selections from Edison 4 minute wax Amberol cylinders of 1908 to 1912 played on the same phonograph with H type reproducer.

Part 3.

Selections from Edison Blue Amberol, and Royal Purple 4 minute cylinders of 1912 to 1929. Played on a 1914 Amberola console phonograph with a diamond stylus reproducer.

Sydney deserves much praise for his splendid phonograph display, and for his recital which could only have been achieved by hard work and the great understanding and assistance from his very charming wife.

*

EPISODES FROM THE LIFE OF THOMAS A. EDISON

Retold by Ted LEWIS

No. 5.

Hullo England

We have all heard the famous question so beloved of comedians "What did Mr. Gladstone say in 1884?", well, I don't know the answer to that one, so I'll tell you something that Mr. Gladstone heard in 1888.

Edison invented his first phonograph in 1877, the famous 'Tinfoil' model, and then dropped the idea for about ten years while he concentrated on giving the world electric light. In 1887 however, he again took the matter up and put the phonograph on a commercial basis, sending a demonstration model to his agent in England. Colonel Gourand, who lived on Beulah Hill, Norwood, London, in a house called "Little Menlo" was the European agent for all Edison Telegraphic and Electrical equipment. He had named his house after Edison's laboratory at Menlo Park, New Jersey.

The Colonel immediately staged a phonograph exhibition and demonstration at the Crystal Palace, and the first among the important people to visit this function was Mr. Gladstone, four times Prime Minister of England. The Colonel started up the phonograph for his very distinguished visitor and this is what they heard:-

THE PHONOGRAPH'S SALUTATION

I seize the palpitating air, I hoard
Music and speech, All lips that breath are mine;
I speak, the inviolable word
Authenticates its origin and sign.

EPISODES FROM THE LIFE OF THOMAS A. EDISON (Contd.)

I am a tomb, a paradise, a throne;
An angel, prophet, slave, immortal friend;
My living records, in their native tone,
Convict the knave, and disputations end.
In me are souls embalmed. I am an ear,
Flawless as truth, and truth's own tongue am I.
I am a resurrection; men may hear
The quick and dead converse, as I reply.
Hail English shores, and homes, and marts of peace.
New trophies, Gourand, yet are to be won.
May sweetness, light, and brotherhood increase;
I am the latest born of Edison.

These words were written and recorded by the Rev. Mr. Horatins Nelson Powers, D. D., at Piermont on the Hudson River. It is said that Mr. Gladstone was so deeply affected by the clearness of the tone from the cylinder that he insisted recording a message of congratulation, and having it sent off at once to Mr. Edison way back in the States. Mr. Gladstone's recorded message is still treasured at 'Glenmont', Edison's old home.

*

PERSONALIA

by

O. W. WAITE.

WILLIAM McIVOR recorded several songs and ballads on 4 min wax Ambers. He met with only moderate success as a singer until he decided to change his name to TALBOT O'FARRELL.

KAREL BONDAM, the pianist, was much admired for his smooth playing of 'Spinning song' on wax Amberol. Evidently someone in the Edison company also liked the record because it was later made over into a blue and given the number 5217, but it was never issued. This number, and many others do not appear in the Cat.

BILLY WHITLOCK recorded his 'Laughing Song' for the Electric records, and a photograph showing him doing this was recently on view in the window of a music shop in Cecil Court, Charing Cross Road. It depicted him singing into a small recording horn fixed on the wall of the studio, accompanied by a pianist playing an upright piano.

DEMETRIUS C. DOUNIS made a concert tour between the two world wars. Mandolin playing shows off beautiful hands, and his publicity claimed that his hands had been modelled and cast by a world famous sculptor to incorporate into a statue,

and that the said hands had been insured for many thousands of pounds against accident. He was a musician of undoubted merit, his name appeared on music covers as arranger, particularly violin music. His blue Amberol 'Souvenir' is well known, but not so his wax Amberol 897 'Prelude-Calace.' Op. 45. No. 1.

How many Edison artistes are still alive today? There is the one and only SOPHIE TUCKER of course, who recorded on the two minute wax, No. 681, her famous 'Some of these days'. After her recent stay in London, she promised us a return visit. Let us all hope that she will keep her promise.

A ROSE BY ANY OTHER NAME

by

M. E. NACE

Until recent years, record companies tried to give the impression that they employed more artistes than were really on their payrolls. Thus it happened that many popular artistes performed under a variety of names. Sometimes they used the names they were best known by when singing or playing for the larger companies, but had a contract that allowed them to pick up some extra cash by using an alias when recording for smaller firms.

IRVING KAUFMAN sang under an assortment of non-de-plumes for many recording firms, he recalls that sometimes when he left home in the morning his wife would satirically inquire: "Well, who are you going to be today - Irving Kaufman or George Beaver or Frank Harris, or - " and Kaufman would reply "I don't care what name they give me so long as the cheques are made out to Irving Kaufman.

Kaufman has been billed as George Beaver, George Bronson, Charles Dickson, Billy Clarke, Frank Harris, Henry Irving, John Kelly, Noll Taylor, Harry Smith, Happy Jim Parsons, Frank Christy, Romeo Kid, Buzzing Bob, and Confidential Charlie. He and his brother Jack, made duets as "Dooley and Shea" and sang "Mr. Gallagher and Mr. Shean" in Yiddish as Gus and Jay Goldstein.

JACK KAUFMAN had a number of aliases also, among them being Jack Dalton.

The late HENRY BURR recalled that one month Pathe issued his discs under five different names Harry McClaskey (his usual recording name) Irving Gillette (a combination probably of Henry Irving and Irving Gillette), Alfred Alexander (his grandfather's name), Robert Bruce, Robert Burr, he also sang as Harry Haley and Harry Burr.

VERNON DALHART was the King of the hillbilly business in the recording twenties, and used many names including, Mack Allen, Jeff Calhoun, Guy Massey, Jimmy Connor, Al Craven, Fred King, Joseph Elliott, Harry Harris, Tobie Little, Bob White, Robert White, and several others.

ARTHUR FIELDS was no slouch at the multiple billing either, he was Donald Baker, Arthur Baldwin, Andy Britt, Harry Crane, Harry Franch, George French, Walter H. Dale, Arthur Mack, Val Veteran, and Mr. X.

AL BERNARD (the boy from Dixie) and blackface comic, called himself John Bennett, Jack Clare, Skeeter Simms, and Uncle Joe.

The late VAUGHN DELEATH, the first femme radio vocalist in the U. S. A., was also known as Gloria Geer, and Angelina De Maris.

THE REVELERS were also the Shannon Four, Shannon Quartet, Singing Sophomores, the Merrymakers, Lyric Male Quartet, Acme Male Quartet.

High among the alias artistes were BILLY JONES and ERNEST HARE. Jones probably used as many as anybody. On Edison he was Billy Jones, or Reese Jones, on Victor he was Victor Roberts (Victor for the firm and Roberts which was his mother's maiden name). On Pathe-Actuelle he was Harry Beake, Dennis O'Malley, Bertram Smith, and Carlton Williams. Other disguises were Billy de Rex, Eugene Harold, David Harris, Willy Jones, William Reece, Tom Moore, William Johnson, Bob Thompson, Joe White, Billy West, William West, and Frank Williams.

Ernest Hare was also issued as William Daniels, Henry Jones, Bob Thomas, Robert Judson, Frank Mann, "Radio Joe", Ernie Spencer, Allan Turner, Curt Phillips, and several others.

Jones and Hare appeared on Phantasie Records as "Lyons and Heilman" and "The Romeo Boys", and on Sears and Roebuck's "Conqueror" label as "Reed and Griffen", and "Moore and Phillips", but they gave themselves away by calling each other Billy and Ernie. Probably their most famous billing was the "Happiness Boys" on Edison Blue Amberol cylinders and Edison Diamond Discs.

Even so famous a concert artiste as EMILIO de GOGORZA sprayed his names around. As an obscure young baritone he made wax cylinders in the 1890's as Signor Francisco. Some of his other names were Carlo Francisco, Ed Franklin, or *Harry Heilman* Goddard. You could buy Francisco's black label Victor of "La Paloma" for 75 cents, and get on the other side "La Golondrina" for good measure. But if you bought De Gogorza's Red Seal Victor of "La Paloma" it cost you two dollars with one side blank.

Enrico CARUSO appeared on a 5½ inch "Little Wonder" record that sold for 10 cents, undoubtedly the all-time bargain for a Caruso record. He was only mentioned on the label as 'Tenor', but his voice had been dubbed from a Pathe sapphire disc, which in turn had been dubbed from a Pathe cylinder, which Pathe had originally made for an Italian firm.

Two closely associated artistes were HARRY MACDONOUGH and his friend S. H. DUDLEY. Both sang in the Hayden Quartet, Macdonough as the lead tenor, and Dudley as baritone, and both became recording officials. They didn't use their real names for record making, and unknowingly used authentic names of other show biz personalities. When Macdonough first began making Edison cylinders in 1898 he intended to use his own name which was John S. Macdonald, but the recording manager, Walter Miller, argued that Harry would be a better first name for a ballad singer, and that he should call himself Harry Macdonald. When the first batch of records was turned out, through a printer's error, they were listed as by Harry Macdonough, and the name stuck. Sometime later there were complaints received from a comedian named Harry Macdonough who had played with Lillian Russell and other stars. He was not a singer but everywhere he went his audiences began to insist on hearing him vocalise some of the songs "Harry Macdonough" was making on cylinder records. He demanded to know what was behind some character stealing his name. Macdonald then

A ROSE BY ANY OTHER NAME (Contd.)

wrote him a letter of apology, and the matter was patched up, with the tenor getting permission to go on calling himself Harry Macdonough. Years later he recalled "One of the hardest things I ever did in my life was to write that letter, particularly since I had to tell the other Macdonough that I had never heard of him until his complaint came in.

S. H. DUDLEY's real name was Samuel Holland Rous. When he took the name of S. H. Dudley for stage and recording use he did not know that there was a negro comedian with the genuine right to that name.

*

ARTHUR COLLINS was born in Philadelphia in 1864. He began singing and announcing on Edison cylinders in 1898. He also recorded on other labels such as Victor, Columbia, and Zonophone. He began his partnership with Byron Harlan in 1902, and their negro impersonation duets are very well known to us Edisonites, with Harlan as the female, and Collins as the male. Collins died in 1933, and Harlan in 1936.

LEN SPENCER was born in Washington, D. C. in 1867, and first recorded on the Columbia label in 1890. In 1905 he started his famous partnership with Ada JONES. Len Spencer died in 1914, and Ada Jones died at Rocky Mount, North Carolina, on 2nd May 1922.

*

THE TOP TEN OF 1862

by

B. C. HILLIAM.

If a check of sheet music had been made it would have shown the 'Top Ten' of the 1862 ballad market to be:-

- | | | |
|----|---|----------------------|
| 1. | Home sweet home (Bishop) | First published 1850 |
| 2. | When other lips (Balfe) | |
| 3. | The moon has raised her lamp above (Benedict) | |
| 4. | Alice, where art thou (Ascher) | |
| 5. | Killarney (Balfe) | |
| 6. | Come into the garden Maud (Balfe) | |
| 7. | Sing birdie sing (Ganz) | |
| 8. | Simon the cellarer (Hatton) | |
| 9. | To Anthea (Hatton) | |
| 10 | O that we two were maying (Hullah) | |

A remarkable enough list of song successes surely, but still more so when it is remembered that this was no walk-over for the ballads listed above. Others were:-

THE TOP TEN OF 1862 (Contd.)

My Pretty Jane (Bishop), Lo hear the gentle lark (Bishop), Halcyon days, The Sailor's bride, Rock me to sleep (Benedict), When other lips, I dreamt I dwelt in marble halls (Balfe), The bells of Shandon (Hatton), Hybreas the Cretan (Elliott), Yes, let me like a soldier fall (Wallace).

(Extract of an article in 'THE TIMES' 4th July, 1962.

THUMB NAIL SKETCHES

by

TYN PHOIL

No. 5

Blue Amberol Cylinder. 1640. "Venetian Song" sung by
ALAN TURNER, baritone. Music by Tosti. Words by
B. C. Stevenson.

Francesco Paolo Tosti was born in Italy on 9th April, 1846, and at a comparatively early age was appointed singing teacher to the court of Rome. In 1875, Tosti came to London, and after giving many concerts finally settled here in 1880, where he became singing master to the court of Windsor. He composed mainly for the concert platform and wrote many popular ballads, the most well remembered being 'Goodbye'. In spite of his domicile in this country, he retained the Italian idiom in many of his compositions, basing the above record to the gliding of the gondolars through Venetian waters.

No. 6

Blue Amberol Cylinder, 1801. "Then you'll remember me"
from "Bohemian Girl", sung by CHARLES HACKETT, tenor.
Music by M. W. Balfe.

Michael William Balfe was born in Dublin in 1808, and died in 1870 at Rowney Abbey, Herts. He commenced his musical career as a violin player in the Drury Lane Theatre Orchestra, and as a vocalist in London and some continental cities. He studied composition in Italy where in 1826 he produced a dramatic ballet "La Perouse". In 1835 he returned to England, and the "Bohemian Girl" followed in 1843.

*

GUEST NIGHT AT CURTAIN ROAD was on the opening of January 8th, 1963, and our guest was that well known banjoist, GEORGE E. MORRIS.

Helped liberally with the playing of various banjo discs and cylinders that were made by many of his friends, George Morris re-lived his years of professional playing, and told us many stories concerned with his career, and we just sat around and listened to his every word. I, for one, did not wish to miss anything.

To show our appreciation to him we offered him Honorary Life membership in the Society, this he accepted, and we feel proud to include him on our membership list.

GEORGE E. MORRIS was born in Bermondsey on the 10th of June, 1891, and at the age of 9 played the banjoeaurine in his father's 45 piece band. In 1907 Vess Ossman visited this country and George had some banjo lessons from him. After Ossman returned to America George continued his studies with Joe Morley.

GUEST NIGHT (Contd.)

Early in 1913 he joined the Palladium Minstrels, and it was there that he met Bert Bassett who became his life long friend. There were 34 banjoists in the minstrels and included the following players George Morris, Joe Morley, Bert Bassett, Billy Blanche, Jim Bertolle, Vero L. Berrie, Bob Thomas, Charles Page, Charles Stainer, George Hewitt, Chris Webb, Dave Roberts, Ted Caselli, Will Mitchell, Alban Booth, Jim Hawkin, Dick Spence, Bert Goodall, Horace Wencher, Charles Read, H. Strickland, Ted George, Jim Wells, Horace Summerfield, Croker O'Brien, etc.

In May 1913 the show finished, and George and Bert Bassett formed a double act and toured the variety halls for a short while. In the summer they split up, Bert Bassett went to France and George sailed for Canada to 'have a look round' as he put it. He returned to England in December, and after a bout of sickness went to work in an office in a wharf on Thames side. On 26th October 1914 he joined the army, and was demobbed early in 1919. Later in the year he and Olly Oakley formed a partnership and played an engagement on the South Pier, Blackpool. When this job finished George went to live in Cumberland for two years.

In 1922 he returned to London and was offered an eight month engagement with a band at the Piccadilly Hotel; he afterwards did 'gig' work which included playing in Jack Hylton's Band quite often.

In the summer of 1924 he joined the "Paramount Band" then playing at Rector's Club, and remained with them for a year. Then on to the well known Grafton Galleries with the Mayfair Four with George on banjo, Norman Bright on trumpet, Cecil Woods, piano and vocals, and Bernard Turner, saxophone. After nearly a year at the Galleries they moved to the Cafe de Paris as relief band to Sid Roy's Lyricals. They later played at the Wembley Exhibition, Hotel Metropole, Murrey's Club, and Carnival Club. After two successful years together the band broke up.

A short spell at the Cosmo Club followed, and then George joined the Debroy Somers Band with whom he stayed for over twenty years.

When war was declared in September 1939 the Debroy Somers Band was disbanded and George took a job in the war office at Barnett, and was later transferred to the war ministry. During this period he was also doing a lot of broadcasting, mostly 'Break for music' and an occasional E. N. S. A., date.

In the middle of 1942 Debroy Somers offered George the position of General Manager. Somers at this time was musical adviser and band provider to George Black for the shows at the London Palladium, London Hippodrome, and the Prince of Wales Theatre. George held this position until April 1948 when the contracts expired.

George has now retired from professional, but of course he still plays the banjo, and also teaches. In addition to the bands mentioned he also played with Major Bradley and his Queens Westminster Band, Hal Swain's Band, Cliff Greenwood's Band, and A. J. Powell Banjo Octet.

George made some Edison cylinders in 1914 at their London studios, but they were never issued.

In 1929, under the name of George Clinton he recorded 24 titles for the Victory label (sold at Woolworth's Stores).

In 1930 for Decca he made the following discs:

F. 1686	The Blackthorns	/	Darkie's Patrol
F. 1789	Jovial Huntsman	/	A Banjo Oddity
F. 1867	Radio Jig	/	A Darkie Chuckle
F. 2069	The Drum Major	/	Fun on the Wabash

And, of course, he was on very many of the records made by the Debroy Somers Band.

MR. JACK WILLIS, 11 Collingwood Avenue, Rugby, Warwickshire, is one of our country members and would welcome messages from anyone who cares to write to him. He is however blind, and if you could make your "letters" on recorded tapes he would be most grateful. Opera, music hall and cylinders are his interests.

EPISODES FROM THE LIFE OF THOMAS A. EDISON

Retold by Ted Lewis

No. 6.

The Musician.

"Edison has no taste for music". "Edison simply does not understand music". "Edison does not even know the first thing about music" and so on from the critics of Edison's day. Somehow this has been handed on over the years until today, and recent writers have even reiterated such statements. I have even been told quite solemnly and in all good faith by men far too young ever to have known the joy of walking into the local bicycle shop and buying their cylinders new, that Edison knew nothing about music. Look at this thing and what does it boil down to? "Curious miscasting", by which I suppose they mean that Edison employed such singers as Frieda Hemple to sing songs such as 'Little Alabama Coon', etc. But Edison was not alone in this. I have a Victor disc of Alma Gluck singing 'Carry me back to old Virginy' and a red label HMV of Melba singing 'The old folks at home', and there are dozens more, yet nobody ever criticized Eldridge Johnson or Fred Gaisberg for this. Then there is the scarcity of Classical music in the Edison catalogue, but look in any catalogue of the period and how much do you find? The maker of records had to supply what the public would buy. After all Mr. Edison was not in the business for the benefit of his health any more than the others. One has to remember that there was no B. B. C., or N. B. C., to educate the public taste for music in those days.

Thomas Edison had a deep love of music, and a fact that the critics do not tell us, is that he not only could, but very frequently did play the organ. Entering 'Glenmont' by the main door and turning into a reception room on the left of the hall, one can see a small pipe organ on which Edison played. Even the old Menlo Park laboratory was equipped with its own pipe organ.

When there was a particularly tricky problem to be solved, Mr. Edison and his 'insomnia squad' as they were called, would lock themselves into the laboratory and work like heck for four or five days and nights on end. Midnight lunch was their only relaxation at such times, and with the meal finished cigars were lit and they would sit down to a short singsong, accompanied by Mr. Edison on this organ.

The late Mina Miller who became the second Mrs. Edison and was herself an accomplished pianist spoke of her husband's love of music. "Beethoven was his favourite composer" she said "and he was particularly fond of the violin and played it himself, developing considerable talent". I will leave you with this thought. Was Edison the musical ignoramus that some folk would have us believe? or were they merely trying to grind some commercial axe?

O Edison! through thy electric power
New stars appear and shed their glories forth
The hill of science thou hast nobly climbed,
And on its very summit thou dost stand,

EPISODES FROM THE LIFE OF THOMAS A. EDISON (Contd.)

Crowned with the laurels of immortal fame,
God give thee health for each revolving day,
And spare thee still to work for years to come.

Thus does Fanny J. Crosby, a blind American poetess apostrophise the eminent inventor.
January, 1911.

*

THUMB NAIL SKETCHES

by

TYN PHOIL

No. 7

Blue Amberol Cylinder, 2438. "God Save the King" sung by
PETER DAWSON, with the National Military Band.

The first public performance of "God Save the King" is said to have been given at a dinner in 1740 to celebrate the taking of Portobello by Admiral Vernon on November 20th, 1739. It was sung at that time by Henry Carey as his own composition, both the words and the music. The melody itself may possibly antedate by a considerable period that occasion, although to what extent it was compiled from older airs, will probably never be known. Seldom in the history of music has a melody proved such a universal favorite as this one. In addition to "God save the King," it is the basis of a famous Danish National song beginning "Heil Dir, dem liebenden;" the version of "My Country, 'Tis of Thee" is known to all, and it has been used in countless other ways as well.

MUSIC HALL

by

O. W. WAITE

It is perhaps difficult nowadays to imagine the splendour of the Victorian and Edwardian Music Halls. The Canterbury was redecorated at a cost of £40,000, a sum which could be redoubled in terms of today's money. There was a carpet which cost £1,000. The patrons sat at tables where they were served with supper and drinks. Admission here was 6d, or 9d in the circle. Patronised by Royalty, it was feared that the Canterbury would lose working-class audiences owing to the great magnificence, and this essential regular revenue would be lost, and so placards were issued which said, "Come and spit on our £1,000 mat." With good management this hall survived for many years, and when classical music ceased to please, the 'Comics' were called in, among these were George Leybourne and Arthur Roberts.

The Metropolitan, Edgware Road, is now closed and is to be pulled down. This means that this part of London has lost its essential charm and flavour. There now remains the Leeds Theatre of Varieties, and about five variety halls in Scotland. In Ireland however variety is still popular and the travelling theatres and fit-ups still go around, tourists make a special effort to be there when one of these portable companies appear.

MUSIC HALL (Contd.)

SHAWN GRENVILLE broadcast in a programme devoted to those very lovable characters, the pantomime dames. Now retired, he showed how he could enchant with his pathos when as a dame, he realised that he was not beautiful as every woman wishes to be. Then he made us laugh with a jocular Irish song. With him were CLARKSON ROSE who was also a famous dame, and several others. I well remember NELLIE WALLACE as Widow Twankey, the only woman to play "Dame".

CLARICE MAYNE used to sing "Give me a little cosy corner", she has found it in Bloomsbury, where aged 76 she is now retired. On the halls as Clarice Mayne and 'That', 'That' being James W. Tate, who was her husband and also her accompanist at the piano. He was also a composer who had one of his songs "A bachelor gay" included in the successful show "Maid of the mountains". Born in 1876, he died in 1922. His first wife had been Lottie Collins. Clarice Mayne married again, this time to FREDDIE KNOX, of Nervo and Knox fame.

ELLA RETFORD's will was recently published in a London evening paper, and the song "Won't you come home Bill Bailey" was mentioned with her. While Ella may have sung this song, of course it was popularised by the late VICTORIA MONKS, who originated it.

Collins' Music Hall was attached to the Landsdowne Arms in Islington. Its proprietor was SAM COLLINS who had been a sweep with musical talents. This hall had bid fair to have been the last running in London, and no doubt would have been but for the fire which destroyed it. It had been presenting nude shows, and a feature had been the 'Can-Can' danced by 'The Girls' after the famous Moulin Rouge, not that this type of act was usual in English music halls or variety theatres. After the fire acts were continued in the usual type of singing room attached to many licensed premises. However, now it is all to be pulled down, and so goes another landmark that was essentially London. One wonders what will become of the celebrated portrait gallery of stars that had often appeared there. A bill dated Monday, 31st October, 1904 includes the names of Will Evans, Bransby Williams, Harry Lauder, Rosie Lloyd, Harry Tate, Harry Rogerson, Sisters Slater, Boyd and Gilfain, George Robey, George Formby, and the Poloskis. Not bad fare for an evening's entertainment.

PERSONALIA

by

O. W. WAITE

BILLY WILLIAMS was born in Melbourne, Australia, in 1877, and died from pneumonia during 1915, and is buried in Shoreham Cemetery. His early years in Australia had been spent in a racing stable in Caulfield and the urge to have a flutter on the horses never left him, not even in London. Billy was always broke, and to keep the wolf from the door he was always chasing around London appearing at several music halls nightly. He also recorded for most of the companies there were during this period. He was a dark curly-headed chap and was sturdily built. He was known as the 'Man in the Velvet Suit' owing to the fact that he always wore a dark blue/green velvet suit, white spats, flowing tie, and a buttonhole. After leaving the racing stable

he became a boundry rider at a squatter's station, and later still a golf instructor. In 1895 he joined a travelling variety show and toured the back country, playing in drama, comedy and vaudeville, in barns or anywhere large enough to hold a paying audience, which usually consisted of miners and rough riders. From this travelling show he graduated to pantomime, and later musical comedy.

In 1900 he came to London and was appointed assistant manager of the Marylebone Music Hall, and it was on this stage that he made his English debut. He did not tour extensively as did other artistes, but his records reached nearly every home in the land. His early songs were perhaps the best. I remember one that I heard at the age of 5 which became a firm favourite with me, "Here we are again". It concerned the astonishing adventures of a party of shipwrecked sailors. They landed on a cannibal island, where they were captured by the natives. "The King with all his wives sat around the fire, waiting for their dinners to be done. Ten big pots, but when they raised the lids, a cheeky sailor boy cried from each one - Here we are again, here we are again, hope we have a lot of fun, jolly good health to everyone, how are you Mister Sultan, how are you Mary Jane, half a pint of mild and bitter, here we are again."

The phrase "Half a pint," etc., became very famous, together with its music, which Billy sometimes whistled. He was one of the first to excite record fans, for he had that knack of putting his whole soul into his recordings, which made you feel that he must be bodily present inside the machine. His infectious gaiety is still a living thing when his chuckle comes out from the grooves. Even in electrical recording days, his records, mechanically made, were retained in the Regal-Zonophone catalogue, with a note which explained that they were offered owing to their excellence of recording.

G. H. ELLIOTT was born in 1882, and made his first stage appearance at the age of five at Newark, New Jersey. Later he joined the Primrose West Minstrels, with whom he first began to sing coon songs as a boy soprano, and to dance. When he was eleven the family returned to England, and six years later George appeared at a Colwyn Bay Summer Show. In the autumn of 1903 he made his west end debut at the Oxford Music Hall, and scored an immediate hit. From then on he was always a star player at music halls all over the country. He will be remembered for his songs "Lily of Laguna", "I used to sigh for the silvery moon", "I want to go to Idaho" and many others, also for his soft shoe dancing and the catch in his singing voice, very much like a yodel. He used to say that he never used anything less than Champagne corks in his black-face make-up. He appeared in Mr. Don Ross's shows "Thanks for the memory" with other old-timers. He died on November, 1962, at the grand old age of 80.

SAM COWELL.

by

ERNIE BAYLY

The legendary Samuel Howton Stackwood Cowell was born on 5th April, 1820, and was the son of Joe Cowell who originated in Torquay and was a midshipman in the Napoleonic wars, and finally became a successful actor in London and America. Joe Cowell's three marriages provided the lineage of Bateman and Comptons - mostly

actors, actresses and authors. Thus it is not surprising that young Sam followed his father to the stage to appear in London and the provinces. It was on a provincial tour that he met Emilie Ebsworth whom he married in 1842. He took to singing the comedy parts in operas, then forsook the legitimate stage to appear at Evans' Song and Supper Rooms, which was one of the establishments giving rise to the birth of Music Hall.

Such birth took place when Charles Morton opened the Canterbury Music Hall in May 1852. At the top of the bill for this auspicious occasion was Sam Cowell who, becoming popular with such songs as "Villikins and his Dinah", "The Rat Catcher's Daughter" and "Billy Barlow" was truly a Lion Comique of the Halls of the period. Sadly Sam contracted T.B., and finally had to take a rest at Blandford, Dorset, where his condition deteriorated causing his death on 11th March, 1864. He was laid to rest in plot 1392 in Blandford Cemetery four days later. On 7th June 1864 a benefit concert was held in St. James Hall, London, for his widow and children. One of his daughters, Florence Cowell, also became an actress and the mother of Sydney Fairbrother whom we remember as the partner of Fred Emney Snr., in the sketch "A sister to assist 'er".

Thomas Edison did not invent recording soon enough to recapture the voice of Sam Cowell, but I can recommend to you John Thorne's recording of "Villikens/Rat Catcher" on electrical red and black Imperial 2714, if you can find a copy. While it is playing, try to visualise Sam, one of the first great artistes of the music hall, in his shabby frock coat, battered topper, and knobbly stick charming his audiences who, in those days before the drinking licences were withdrawn, were a tough breed to please.

*

Ernie Bayly recommends the following books for general reading on music hall:-

"THE EARLY DOORS" by Harold Scott. Published by Nicholson and Watson. 1946. (Excellent on early days of music hall. Contains a splendid list of other books)

"THEY WERE SINGING" by Christopher Pulling. Published Harrop. (Excellent list of best known songs and who originated them.)

"THE MELODY LINGERS ON" by W. Macqueen Pope. Published by W. H. Allen.

"STARS WHO MADE THE HALLS" by S. Theodore Felstead. Published by T. Werner Laurie. 1946.

*

THE PHONOGRAPH

From 'The Golden Treasury of the Edison Blue Amberol Record'
Contributed by Sydney H. Carter.

The Cylinder Phonograph brings sunshine and happiness into many thousands of homes every year. Ever since it was invented by Thomas A. Edison nearly 90 years ago, its quality has won the enthusiastic admiration and respect of music lovers and today we find it playing an important part in the home life of a great many families.

It is this marvellous quality of the Cylinder Phonograph that has made it so fashionable to own one year after year.

For the benefit of those who are not familiar with the principle of the Phonograph, we wish to point out the merits of the Edison Cylinder type, and unfold the reason for the great popularity it now enjoys.

First of all, let us go back to the invention of the Phonograph itself. The true story is best told in the inventor's own words, "I was experimenting" Edison says "on an automatic method of recording telegraph messages on a disc of paper laid on a revolving platen exactly like a disc style of phonograph. The platen had a spiral groove on its surface just the same as a disc record. Over this was placed a circular disc of paper: an electromagnet with the embossing point connected to an arm travelling over the disc, and any signals given through the magnet were embossed on the disc of paper. If this disc was removed from the machine and put on a similar machine provided with a contact point, the record would cause the signals to be repeated into another wire."

"I reached the conclusion that if I could record the movements of a diaphragm properly, I could cause such a record to reproduce the original movement imparted to it by the voice, and thus succeed in recording and reproducing the human voice. Instead of using a disc, I designed a small machine using a cylinder provided with grooves around the surface. Over this was placed tinfoil which easily received and recorded the movements of the diaphragm."

Now, let us explain why Edison used the Cylinder. He determined to achieve an absolutely lifelike reproduction of the human voice and with that end in view entered into a series of experiments.

After the most severe tests he found that the cylinder was mechanically perfect for his purpose. Its principal advantage is that the equal length of each groove makes recording and reproducing possible at a constantly uniform speed.

How well he achieved the quality for which he labored is best illustrated by the fact that during the first demonstrations, before the invention was fully understood, the demonstrators were frequently accused of resorting to ventriloquism and other forms of trickery!

Edison's closely guarded secrets of recording and reproducing which are known only to a few of his trusted associates, have never been equalled although hundreds of imitations have since made their appearance, only to fade out of existence altogether.

The popularity of the Edison Cylinder Phonograph today is a fitting testimonial to the everlasting greatness of Edison's favourite invention which promises to round out another fifty years of even greater usefulness.

*

RUDY WIEDOEFT
(published posthumously)

by

BOB WORMALD

Rudy Wiedoeft was born into a musical family in Michigan, Detroit, USA in 1893. At the age of eight he began to learn the clarinet, and when he was twelve he then turned to the saxophone, and after becoming proficient enough he forsook the clarry.

RUDY WIEDOEFT (Contd.)

In 1903 the family moved to Los Angeles, and later formed a family band playing at many local functions. The band consisted of Father who played violin, sister at the piano, himself on saxophone, and his three brothers, Al, drums, Gay, tuba, bass, and Herb, trumpet and trombone. The three brothers later formed a band of their own known as Herb Wiedoeft and his Californians, they recorded on Edison, Victor, Vocalion. Many of them were issued over here on Brunswick. Herb died in September 1928.

Rudy finally left the band and started to play at concerts and in small dance bands, and sometime in 1918 he joined the Orchestra of Joseph C. Smith, playing in the company of Harry Raderman, Teddy Brown, Frank Banta, and many well known players of the time. With Smith's band he came to this country for the first time in 1920 playing at the Cafe de Paris.

Upon returning to the United States he formed his own group "THE PALACE TRIO" and recorded with them on Edison, and other American labels. He was also featured with other bands on records, among them being George Olsen.

He later took up teaching, and one of his successful pupils was Rudy Vallee. Rudy again came to London in June 1926 and played at the New Princes Restaurant for three months. His pianist was Oscar Levant.

The instrument he used for his solo work was a 'C' Melody Sax. He died from a stomach ailment in Flushing Hospital, Long Island, New York City, in what is known as the Borough of Queens, on 18th February 1940, aged 46.

RUDY WIEDOEFT (sax) FRANK BANTA (piano)

Saxema	Blue Amberol	4005	
Saxophone sobs	"	3421	disc 50454
Saxophone Fantasy	"	4145	" 80589
Valse Erica	"	3276	" 50462
Valse Llewellyn	"	3393	" 80398
Velma	"	4519	" 80578

PALACE TRIO Rudy (sax), Mario Perry (accordion), J. Russell Robinson (piano).

Missy	Blue Amberol	4119
Jean	"	4098

WADSWORTH-WIEDOEFT QUARTET Wiedoeft (sax), Wadsworth (sax), and possibly Phil Ohman and Frank Banta on pianos.

Bow Wow	Blue Amberol	4049	disc 50696
My Sahara Rose	"	4066	" 50685

*

IMPROVED PROCESS OF DUPLICATING PHONOGRAPHIC RECORDS

Extract from "The Young Engineer", published by Guilbert Pitman,
Cecil Court, Charing Cross Road, London W. C. 1902

The commercial demand for phonograph records for amusement purposes amounts to several thousands records a day.

It would not be practicable to supply such a demand if each record had to be made separately by singing or playing before a phonograph. For several years the practice has been to record each performance on from four to a dozen machines at once, the machines being arranged on racks or shelves with the horns converging towards the band or singer.

The records thus made are called masters, and are copied in duplicating machines, which work somewhat on the principle of a pattern lathe. Two mandrels rotate side by side, one bearing the master record and the other a blank on which it is to be copied.

A reproducer stylus rubbing over the master guides a recording stylus which cuts the duplicate record in the blank.

By this method a number of duplicates are made from each master, but after a while the master shows signs of wear, and the duplicates produced are not of good quality.

Ordinarily about twenty good duplicates can be made from one master before the latter is condemned.

As many of these masters require a whole band of music to make them, they are expensive, and it is very desirable to have a method of producing a large number of duplicates from a single master. Two successful solutions of this problem have recently been perfected.

By the first method an electrotype mould is made by first depositing over the master an exceedingly thin coating of metal by Edisons process of vacuous deposit, electroplating and backing up the copper plate with a stout backing of metal. Records are cast by introducing melted wax into the mould about a core. The mould is used cold, so as to chill the surface of the wax.

To remove the record from the mould, advantage is taken of the facts that wax has a high coefficient of expansion and the record groove is very shallow, so that when the record is cooled it contracts more than the mould, and is readily slipped out sideways.

The moulds may be preserved indefinitely, and any number of duplicate records produced from them.

The other process referred to is quite different from this, and is very ingenious.

The master is dipped into a solution of gelatine and bichromate of potash, which, when dried and exposed for a time to the light, remains as a thin, tough skin, adhering closely to the record. This is coated with shellac, and afterwards with a substantial backing of wax, which is turned true and pushed into a brass tube. When the master record is broken out, there remains on the interior of the composite cylinder thus produced, a very faithful gelatine mould of the record.

A one per cent solution of celluloid is flowed over the interior of this mould and permitted to dry, leaving a very thin skin of celluloid, which is then coated with chromatinized gelatine. Several alternate layers of celluloid and gelatine may be laid on in this mould until a skin of sufficient thickness is obtained, which is then strengthened by a suitable backing, having in its centre a hole properly tapered to fit the mandrel of the duplicating machine.

The brass tube and the wax part of the mould are then removed and the gelatine matrix stripped from the celluloid, leaving a perfect copy of the original record with a surface of celluloid.

This record is used as a master in the duplicating machine, and it shows no signs of wear even after many hundreds of wax duplicates have been made from it.

(Contributed by G. Pugh)

P	stands for	Phonograph of Edison's make
H	" "	Him who will no other take
O	" "	Orders which exceed the supply
N	" "	Natural Tone of Records you buy
O	" "	Others of inferior kind
G	" "	"Gem" not left behind
R	" "	Records - the best in the Land
A	" "	Artists in Edison Band
P	" "	People who own a Machine
H	" "	Happiness there to be seen

BERLINER RECORDS

by

Sydney Carter

Members who take an interest in Berliner Records will be pleased to know that these can be played electronically quite successfully - provided that a suitable oversize stylus is used.

This should have a tip radius of at least .0035 ins.

Speed 72 to 75 r.p.m.

THE POINT OF VIEW

'My dear', murmured the sick man to his wife, 'I am nearing the golden streets. I hear strains of sweetest music, unearthly in its beauty, I'

'John', said his wife, 'What you hear is a Phonograph in the next flat'.

'So it is. Darn those people anyhow. No consideration for their neighbours. Go and tell 'em to stop that infernal racket at once'.

BOILING EGGS BY PHONOGRAPH

The usual method of boiling an egg is a trifle too full of detail, to my thinking. Here is a much better plan. I have a phonograph. I put my eggs in boiling water, insert in the Phonograph a record which plays for three minutes exactly. I set the record going and when it has run out the eggs are nicely set and ready for eating.

(From Edison Phono Monthly, 1912).

EXTRACT from "The Illustrated London News" of July 14th, 1888, referring to the newly invented EDISON PHONOGRAPH (Wax Cylinders)

During the grand performance of Handel's music, the Phonograph reported with perfect accuracy the sublime strains, vocal and instrumental, of the 'Israel in Egypt', received by a large horn projecting over the balustrade in the vast Concert Room in the North Transept of the Crystal Palace.

Commenting on the improvements Edison had made, the writer of the report said . . .

"In the Phonograph first exhibited in this country 10 years ago . . . the sounds were made on tin-foil, and their tone was metallic, nasal and sometimes a squeak - very often ludicrous or miserable; but Mr. Edison has now constructed a phonograph which, by substituting a composition of wax for the tin-foil, and by other important contrivances, has entirely got rid of any harshness or weakness of tone."

*

"THE BIG CHANGE" - by F. L. Allen, pages 241-42.

During the nineteen-twenties the phonograph record business had been threatened with virtual extinction by the rise of radio. But presently it began to expand: people who had developed a lively interest in music began to want it on their own terms. The expansion was accelerated by the wild vogue of jazz, whose more serious votaries soon learned that if you were to become a really serious student of what Benny Goodman and Duke Ellington were producing, you must collect old recordings and become a connoisseur of Handy, Beiderbecke and Armstrong. By the nineteen-forties, young people who in earlier years would have gone off dancing of an evening were finding that it was very agreeable to sit on the floor and listen to a record-player, with a few bottles of beer to wash the music down. Many whose taste in books and music was very limited were not only becoming able to identify the most famous symphonies by their first few notes, but were developing a pride in their acquaintance with the works of Bach's obscure contemporaries, and in their connoisseurship of the comparative merits of recordings by various orchestras. A very rough estimate of the sales of records during 1951, made by "Billboard" magazine, put the grand total at some 190 million - more than one for every man, woman and child in the U.S.A. - and the total sale of records in the "classical" category at perhaps ten to fifteen per cent of that 190 million; let us say something like twenty to thirty million classical records. To give a single example: as many as 20,000 sets of Wanda Landowska's harpsichord recordings of the Goldberg Variations were sold during the first three months after they were issued. And a shrewd student of American culture tells me that, as he goes about the United States he keeps being told in place after place, "Our town is sort of unusual. I suppose the most exciting thing, to us, that's going on here isn't anything in business, but the way we've put over our symphony orchestra (or our string quartet, or our community chorus.)!"

(Contributed by B. Webley)

Edison has an excellent ear for music, and the statement which one frequently sees made that he has a dislike to the Phonograph and never listens to it, is quite wrong. At one time he 'passed' every record made in the Orange laboratory, and would mark them 'Good', 'Fair', 'Bad', or 'Very Bad', as he thought fit, in order to classify them for the trade.

These distinctions, of course, did not refer to the quantity of the record, but rather to the style of composition.

Some of the 'pieces' which he disliked most often turned out to be the very ones which the public liked best, and it became a kind of standing joke that when Edison ticketed a record 'Very Bad', the factory had to work overtime in order to supply the demand.

When all records were made at the Edison laboratory (now they are made in New York) singers, reciters and instrumentalists would come down from the City and give their performances in Mr. Edison's library.

So long as the Talking Machine was something of a novelty, the fees demanded by these artists were not very heavy, but later on the bills for 'professional phonographic services' swelled considerably, the 'services' of some singers being almost prohibitive.

Edison was generally present when the recordings were made, and it surprised him to find that not infrequently the most capable singers made the poorest recordings.

On more than one occasion when famous soloists had been engaged, the records when tested proved utterly worthless. These performers had not the knack of singing into a Phonograph, and had to go through considerable training before becoming successful in the Phonograph line.

Other singers have visited the laboratory, whose names were certainly not 'household words' and who demanded but modest fees yet their records have been among the best ever made.

In other words, one must have a regular Phonographic Voice in order to make a good record, and if a singer is denied this - then he or she must cultivate it, which it is quite possible to do.

High sopranos are less successful on the Phonograph than contraltos, while the violin and other thin, high-toned instruments, do not sound so well as double basses, 'cellos and harps.

In men's voices, baritones and basses reproduce better than tenors as a general rule.

(Contributed by Sydney Carter.)

*

THE MARCH OF TIME AT WIGMORE HALL

From The Westminster Gazette, Friday, 9th June, 1922: Vigorous Pianism

Mme Madeline Growlez who gave a recital at the Wigmore Hall last night, is a pianist who is nothing if not vigorous.

The punishment which she administered to her instrument at times, was indeed terrific; so that a humorist among her hearers, was moved to enquire if the contest was being held under Marquis of Queensbury Rules.

Chopin, Liszt, Debussy - all were subjected alike to the same drastic treatment, and if the results were stimulating up to a point, such violent methods could certainly not be recommended for general adoption.

THE MARCH OF TIME AT WIGMORE HALL (Contd.)

From the Daily Telegraph, Tuesday, 21st March, 1964: U.S. Pianist of Violent Style.

Ely Haimowitz, the American pianist, had so little accord with his chosen composers at Wigmore Hall last night, that it was only in a Sonata by the Argentinian Ginastera that his style of playing seemed justified. Mr. Haimowitz belaboured the piano, flailing his way through Mozart (Sonata in D Major, K. 576) and Beethoven (Sonata in A Major, Op. 101) and even subjecting Liszt's Sonata to unparalleled violence.

*


DID YOU KNOW THAT ?

No man knows the sound of his own voice.
He hears himself through two channels - the outer ear
and the Eustachian tube.
He hears his friend through the ear only.
Hence, he would rather listen to himself than to his friend.
Let him try his voice in a Phonograph or Tape Recorder.
At first he will not recognise it. But he will immediately
identify that of his friend.

Ear 'Ole.

*

To THE EDITOR


Middlesex.

Dear Sir,

I was glancing through some old copies of "Punch" when I came across a very interesting preface (Dec. 30, 1893). It was a humorous extract concerning Mr. Punch's "Funograph".

There is a cartoon depicting Mr. Punch and friends waiting to hear something from the "Funograph". Mr. Gladstone and Lord Rosebery are amongst the group of strange people.

This seems to be a political gathering and Mr. Gladstone says:

"Would that Edison could invent a Party Leader's Phonograph whose utterances should satisfy at the time without danger of being quoted against one fifty years later by CLEON the Tanner or AGORACRITUS the Sausage-Seller, to whom even the Sibylline Books would scarce have been sacred."

Later Mr. Punch says:

"The Penny Phonograph is now prodigiously patronised. For the popular penny you can hear an American Band, a Chevalier coster ballad, the "Charge of the Light

To THE EDITOR (Contd.)

Brigade", a comic song by "Little Tich", or a speech by the Old Man eloquent. No; for the latter I believe they charge twopence. That IS fame, my Pantagruelian Premier. But in MY Fonograph -- charge the unchangeable Threepence -- you can hear the very voice of Wisdom and Wit, of Humanity and Humour, of Eloquence and Essential Truth, of Music and of Mirth! "

These extracts I thought rather interesting and hope that you find them so, as, at the end of the preface Punch declares:

"Listen all, and learn by the various voices of that many-cylindere, marvellous Funographic Machine, my

One Hundred and Fifth Volume! "

So the Phonograph has even been employed by Mr. Oracle Punch -- What an honour!

Yours sincerely,

Nigel C. Date.

*

A NIGHT IN AN ENGLISH MUSIC-HALL by Hillandale News Roving Reporter.

The phonograph and gramophone provide us with the voices of our favourites of the past, but it is only on cinema film that we can recall their visual acts; if they survived into the sound-film age, then a little of the old music-hall atmosphere can be brought to us.

We stepped straight over the past thirty years at the National Film Theatre on a cold evening in February, when our friends of the British Music Hall Society organised a showing of music-hall and variety acts on film ranging from the well-known "big boots" extract of Little Tich over 50 years ago, to snippets of sketches of the thirties, many incomplete alas, due to deterioration of the film.

Although many of us remember those films featuring music-hall and variety acts up to the late thirties, these are now rare and much has been lost, but among what remains Ray Mackender with assistance of the British Film Institute had distilled a fine selection of sound and silent material.

We saw and heard several popular songs from the massive Florrie Forde (who to the tune of "Antonio" reminded us somewhat unnecessarily that she was not all "skin and bone-io"), "The Man who broke the Bank" from Charles Coborn, Wee Georgie Wood and Dolly Harmer in a sketch, "Burlington Bertie" from Ella Shields, Arthur Lucan as Old Mother Riley, Will Fyfe "94 today" and two real gems which should never be allowed to rot and be lost - Gus Elen's "Great Big Shame" and Lily Morris's "Why am I always the Bridesmaid"? These, as the audience was quick to discern, are pure Music Hall. A clever supporting turn that varied little was that of Wilson, Keppel and Betty, and we were fortunate to have a ten-minute fragment of their Egyptian sand-dance.

Ray Mackender, Founder and Chairman of the B.M.H.S., introduced each film with a word on the artist and their act, and we were also provided with programme notes. I wish however these had been typed with a little more accuracy, with attention to spelling and dates; it is well-known, for instance, that Charles Coborn took his name

from Coborn Rd., Bow, and not Coburn St., Popular, (sic) which doesn't exist anyhow. This mis-spelling has sometimes confused Coborn in the minds of many with an actor in American films, Charles Coburn.

Most of us left the N.F.T., feeling sorry that the show had not been longer, such was our interest, which is surely the mark of every good programme. Those who enjoy the records of these artists should make a point of watching out for this show; a performer heard only on radio or records can disappoint when seen in a visual medium, but these artists perform superbly and cannot fail to please anyone with one foot in the past.

*

The following was extracted by A. Besford from "Workshop Receipts", Vol. III, 1926. Published by E. & F.N. Spon, Ltd. :-

(The figures have been copied by Mr. Besford and are found at the end of the Article.)

PHONOGRAPH RECORD CYLINDERS

The master, and also the actual working records are shaped as shown in Fig. 1. They are -- for the majority of the Edison phonograph -- about $4\frac{1}{2}$ in. long and $1.3/16$ in diameter. The bore is a taper $1/8$ in. to the foot, to suit the phonograph mandrel, and a number of recesses are formed, as shown, leaving bearing rings or surfaces $3/16$ in. wide. The master blanks are moulded from a white wax preparation. The inside is finished, and the outside then turned a few thousandths of an inch taper, the finished cylinders being as smooth as glass, and having the appearance of polished ivory. They are turned, or shaved, in small phonographs mounted on a work bench, and belted from shafts at the back of the bench.

The horns are, of course, removed from the machines, and provision is made for blowing the chips from the work. The cutting tool operating at the back of each machine is adjusted with a screw having a micrometer dial. The work is rotated at a high speed. Not every blank cylinder that is placed in the phonograph behind the big horn comes out a perfect master; far from it. More or less experimenting is required to find, for the case in hand, the best suited recorder -- that is, the sensitive diaphragm with its holder and sapphire cutting point. Great attention has to be paid to the proper bringing out of the different musical instruments or voices.

The master records, as they are made, are thoroughly tested by musical and mechanical inspectors, to detect any imperfections in the quality of the music reproduced, or in the workmanship of the record. With the master running it the phonograph, the trained ears of the specialists enable them to detect the most minute imperfections. As a result, many masters which to most people would appear to be all that could be desired, are rejected.

A sectional view of the reproducer is shown in Fig. 6. Here 'i' is the diaphragm built up of three discs of mica, and held by a clamping ring between rubber rings in a shell or body 'j', the latter having the same general outline as the body of the recorder.

PHONOGRAPH RECORD CYLINDERS (Contd.)

At 'k' is a hinged weight, limited in its outward and downward movement by a stop-pin, and provided with a lug in which the arm 'l', carrying reproducer point 'm' is pivoted. This arm is connected by a link with the diaphragm, and causes the latter to vibrate as the repro. follows the path formed by the recorder, the sound waves originally recorded being now reproduced. The sapphire 'm' is shown enlarged above the section, and it will be noticed that the end is button shaped, this form following readily the deepest and shortest indentation in the record. These reproducing points, like those used in recording, are all made at the workshops, a large number of bench tools being used on this work alone ("American Machinist").

Such masters as satisfy all requirements under this inspection are tested again later on to make doubly sure that they are satisfactory from a musical point of view. An examination under a powerful microscope is then made to determine if the wax surface of the cylinder is satisfactory in all particulars. Then comes the making of the mould from the master record.

The first operation in the construction of the mould is the plating of the surface of the wax master. This to the average man would seem a difficult proposition. Fig. 2 gives an idea of the apparatus invented by Mr. Edison and employed in accomplishing this seemingly impossible task. The wax cylinder is shown at 'a' in the engraving, and at 'b' is a head over which the cylinder is slipped, and which acts as a support for the latter, it being placed as shown, on the conical-ended post 'c'. At the top of 'b' is shown secured an armature 'd', and over the armature, cylinder and support is placed the glass 'e'. This rests on a ground glass base 'f'. By means of the pipe 'g' connected to a vacuum pump, the air is exhausted from the glass jar, the plating being performed in a vacuum. At 'h' are two glass uprights, insulated from the base by hard rubber bushings 'i', and carrying conductors 'j' around which the upper ends of the glass supports are sealed. The conductors are hooked at the top, and on these hooks are suspended two strips of gold leaf 'k k'. The magnet 'l' is arranged to be revolved by means of the pulley shown, and armature 'd' and the wax cylinder turn with it. An arc being established between the electrodes suspended on the conductors the gold is vaporised and as the wax rotates in the vacuum, is deposited in an infinitesimally thin coating on the cylinder surface. The master record, now having received the plating of gold, is electro-copper plated, about four days being required to secure the desired thickness of copper, nearly 1/16 in. This copper shell, with the wax still within it, is then turned off smooth and straight and fitted into a brass shell, which really forms the body of the mould.

A section of the mould would now appear something like Fig. 3, 'm' being the master, 'n' the copper shell (between which and the wax surface is the minutely thin coating of gold), and 'o' the brass shell in which is fitted the copper sleeve. The wax is removed from the mould by placing the latter for a few moments in a temperature slightly lower than that of the workroom, the contraction of the wax releasing it from the metal. The inside of the mould, which is now gold lined, is thoroughly cleaned by washing with benzine, and the mould is ready for business.

For holding the wax preparation from which the records are formed, a number of long tanks, subdivided into nearly square compartments, and heated by gas, are provided.

The melted wax in these tanks is dark brown in colour, in fact nearly black. In moulding the record the mould is lowered into the hot wax by means of an arrangement shown roughly in Fig. 4. In this sketch 'p' is the mould, 'q' a cap placed over the top of the latter, and 'r' a can in which the mould is placed and held, as indicated, in a vertical position.

The can is carried in a frame 's', which may be moved up and down on uprights 't' by means of the wire bail 'u'. The can is lowered into the tank until the top of the mould is below the surface of the wax 'v', the latter entering the mould through the large opening in the bottom of the can. The wax as it passes up into the mould solidifies as it comes into contact with the metal and a hollow cylinder of wax is thus formed. The thickness of the cylinder wall depends upon the length of time the mould is immersed, and also upon the temperature of the liquid. After remaining in the wax for a minute or so the can is lifted, the cap taken off and the mould removed. The wax adhering to the bottom of the latter is removed by a knife and the mould is then slipped into a special chuck in a machine of the monitor type. Inside shaving tools held in the turret of the machine are then run into the wax cylinder to finish the bore. These tools are made of steel tubing cut away to the centre for a length sufficient to reach through the cylinder and are ground to a sharp edge.

The tools are somewhat smaller than the rough hole left in the work, and after being run in to the right distance they are brought over against the wax wall by a lever which serves to move the turret laterally on its carriage. Three tools are required to finish the bore; the first roughs out a plain taper hole; the second, which is notched at the edge, cuts the half dozen grooves around the inside of the cylinder and the third, or finishing tool brings the narrow bearing surface left to the correct taper. These shaving tools operate very rapidly as the work is rotated at very high speed, the material, of course, being a little softer than anything the average screw machine operator has had anything to do with.

When the work is removed from the machine, the wax contracts sufficiently in a moment to admit of the record being removed from the mould, and as fast as the records are finished inside, they are placed on cast-iron shells, or hollow plugs, to prevent their being injured or becoming distorted in further cooling. They are next slipped, one at a time, on a taper arbor held in a machine spindle which is constantly in rotation, and the ends are here finished. After this operation, each record is carefully inspected to see if it runs true, and if it is free from flaws of all kinds. Passing this inspection, the record is packed in cotton, slipped into a cylindrical pasteboard box, and packed ready for shipment.

With this process, a much harder preparation can be used and a more durable record made than with the old process of cutting each cylinder. There is practically no wear on the mould, and the thousandth record moulded is as clear as the first.

The deepest impressions in the master are something less than one thousandth of an inch and the shallowest much less than this.

The recording device used is shown in Fig. 5. 'a' is the diaphragm of glass or mica, about 0.005 in. thick and $1\frac{3}{16}$ in. diameter. 'b' the metal rim in which the diaphragm is held by means of a ring of wax, a thin rubber ring being placed as shown, under the disc; 'c' is a tube with spherical end matching a seat formed in the hub of 'b'; 'd' the body of the device bored to receive 'c' and provided at the back with a neck to receive the tube at the end of the phonograph horn. The part 'b' is hinged at 'e', and at 'f' is a stop pin limiting the downward movement of the diaphragm rim or weight. The recording point is shown at 'g'; the holder 'h' for the latter is cemented at the inner end of the diaphragm, and at the outer end is attached to the rim 'b'. The enlarged view at the side shows the sapphire point 'g' more clearly. It has a body about 0.04 in. diam. cupped at the end, as indicated, to form a keen cutting edge, and is reduced at the back to form a shank to fit the hole drilled in holder 'h'. A good idea of the appearance -- under a powerful microscope -- of the surface of a record operated upon by this recorder is given in Fig. The centre lines of these indentations are actually 0.01 in. apart, as the lead screw Rotating with the record arbor and feeding the recorder along the wax cylinder is cut 100 threads to the inch. The line traced on the record is therefore a thread of 0.01 in. pitch. Some very curious effects are provided in the wax by the cutter, the string of nearly round dots at the bottom of the sketch illustrating the effect produced by a single xylophone note.

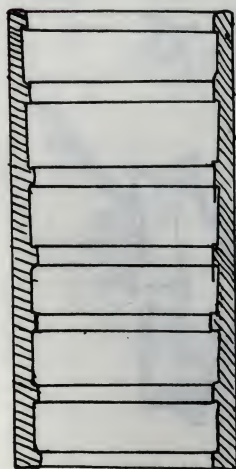


fig.1.

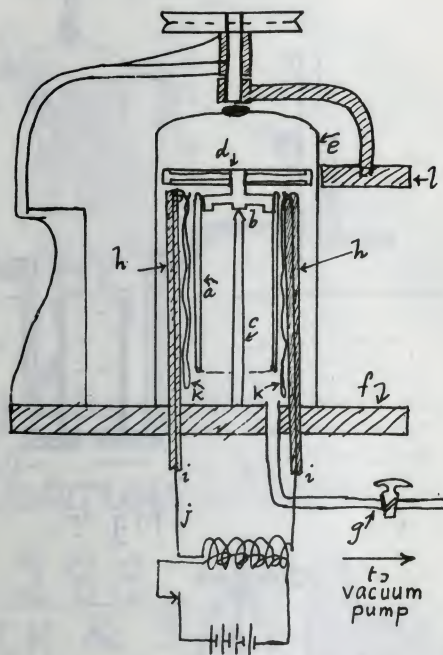


fig.2

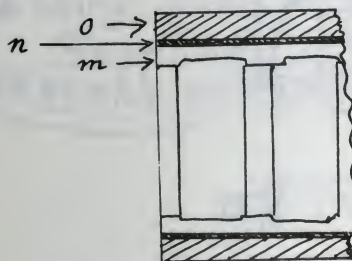


fig.3

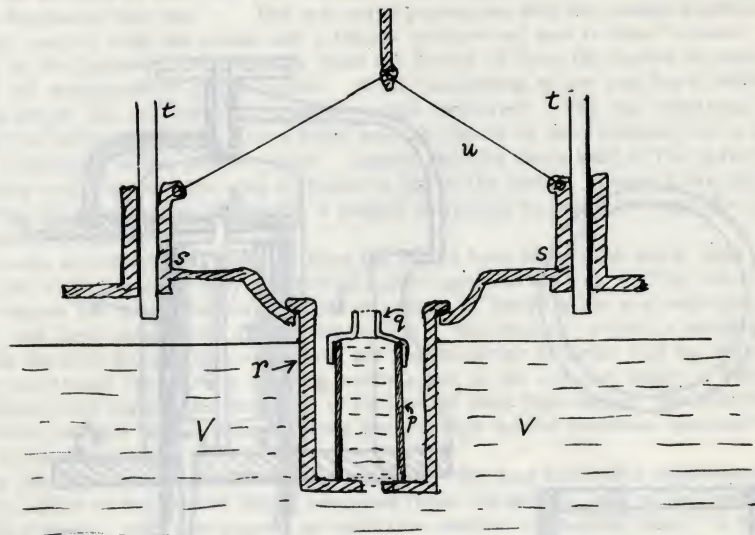


fig. 4.

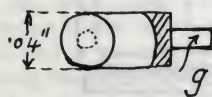
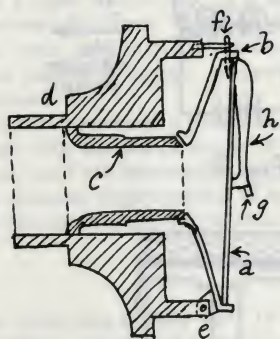


fig. 5.

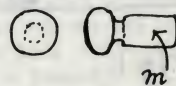
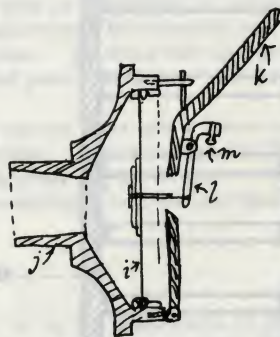


fig. 6



The box label of an English company
which made brown wax cylinders.

enveloppe à l'adresse de :
M. E. GIRARD & A. BOITTE,
11, Echiquier, PARIS (11^e).